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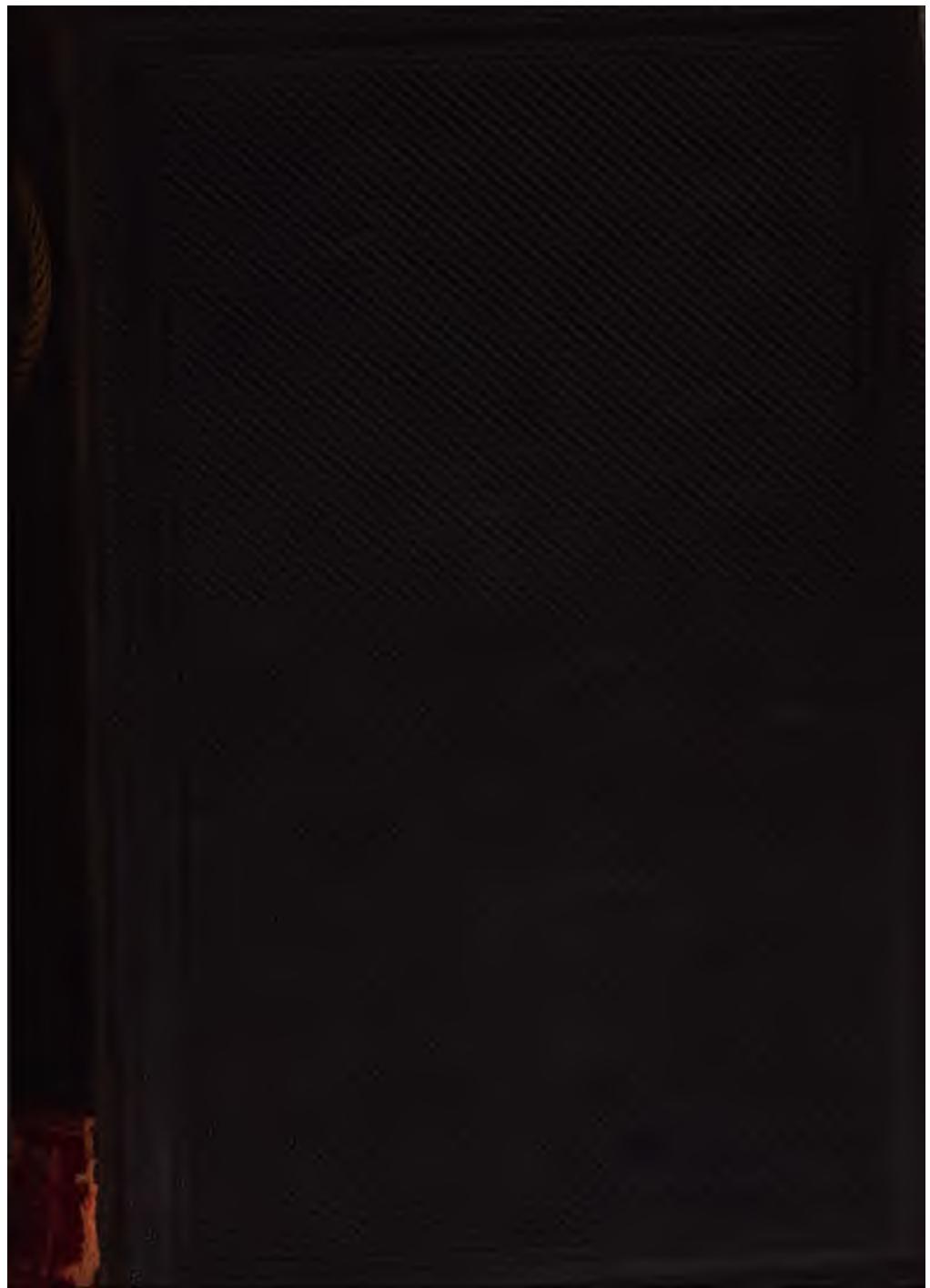
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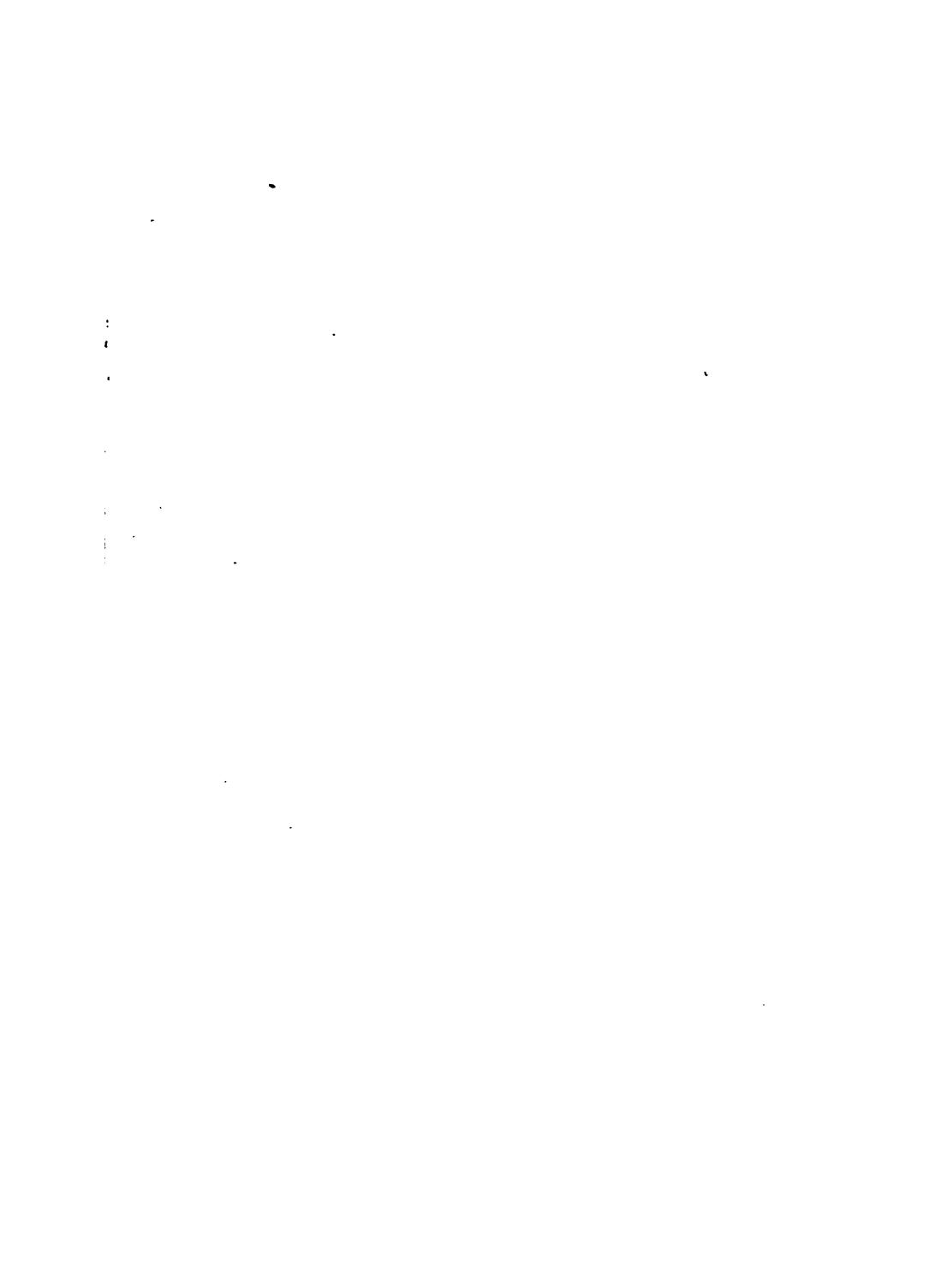
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A

PRACTICAL & HISTORICAL GRAMMAR  
OF THE  
FRENCH LANGUAGE.

BY CHARLES HERON WALL,

LATE ASSISTANT MASTER AT BRIGHTON COLLEGE; AUTHOR OF AN ENGLISH  
TRANSLATION OF MOLIÈRE; MEMBER OF THE PHILOLOGICAL SOCIETY.

WITH AN INTRODUCTION

By É. LITTRÉ,

MEMBER OF THE FRENCH ACADEMY.



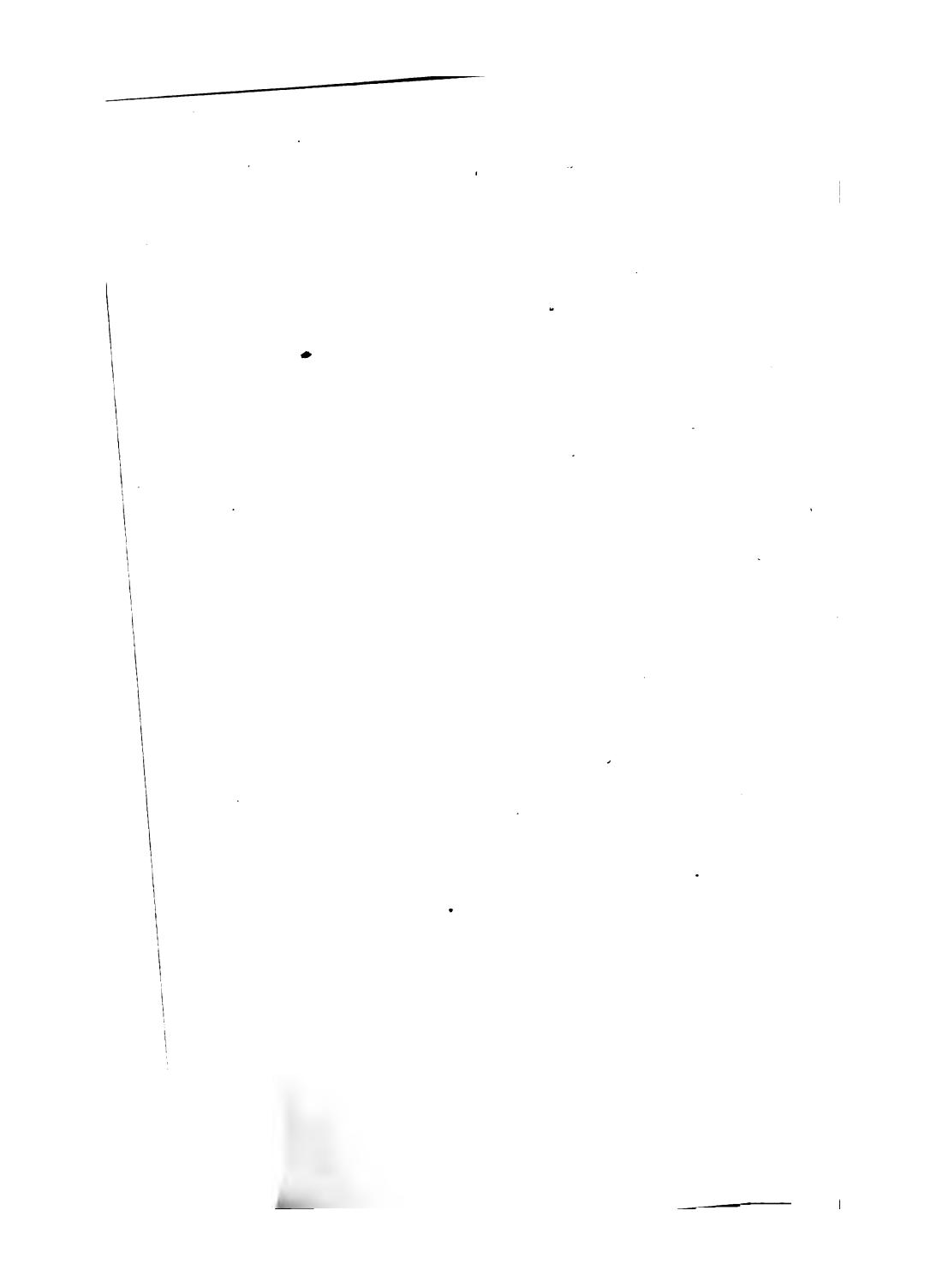
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LONDON:  
JOHN MURRAY, ALBEMARLE STREET.

1878.

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TO  
MONSIEUR É. LITTRÉ,  
SENATOR, MEMBER OF THE FRENCH ACADEMY,  
THIS GRAMMAR IS DEDICATED,  
IN ACKNOWLEDGMENT  
OF THE GREAT USE MADE OF THE  
DICTIONARY OF THE FRENCH LANGUAGE, AND OF HIS  
OTHER WORKS,  
AND IN GRATITUDE FOR KIND HELP  
DIRECTLY GIVEN.



## INTRODUCTION BY M. LITTRÉ.

---

THE Author asked M. Littré to allow this work to be dedicated to him. M. Littré not only granted the request, but very kindly wrote the following introduction.

*"I have examined the proofs of your STUDENT'S FRENCH GRAMMAR which you have sent me. It has been with no little interest that I have considered, under the form given to it by a foreigner, a study so familiar to me.*

*"I cannot claim to be a judge of the means which you have thought right to adopt in order to make your teaching penetrate the English mind, but I do claim to be a judge of the teaching in itself, and of the subject-matter.*

*"Consequently I have carefully tested the principal parts of your work, and have been completely satisfied with the accuracy and correctness which I found there. The French which is taught should be authentic, and such French you teach. Some one will say: 'What! is it possible in the midst of so many grammars and guides to lose one's way, and to give for a genuine and real language, a language more or less doubtful?' There can be no doubt that such a danger exists. I have more than once heard foreigners who have been badly taught make singular mistakes between good and bad usage.*

*“ You have taken, to keep you in the right path, the only safe guide: viz., to give to your teaching a character really historical. Till lately, it has been usual to explain grammatical difficulties by mere reasoning, now we trust to history; in other words, we substitute for hypotheses more or less subtle, simple and undoubted facts.*

*“ Modern French is derived from Old French, and this guiding thread is one which should never be let go. It would be easy to quote many singular blunders from the works of clever men, blunders which have arisen merely from their neglect of the older tongue, and from the attempts which they have made to explain in an arbitrary fashion pretended anomalies, of which we find the explanation in the ancient grammar. I say ‘grammar’ advisedly, for the time is now past when men looked upon the language of our forefathers as merely a vulgar jargon without rules.*

*“ Of course, the English student has no need to study the Langue d’Oil; but if he has shown to him—as in all important cases you show to him—the older forms and constructions, he will more easily and more surely seize those connecting links which strengthen the memory and form the judgment. This will be especially true if he knows Latin even to a small extent.*

*“ In the present state of European intercourse, we cannot encourage too much the study of living languages. I have derived the greatest profit and the greatest pleasure from my knowledge of English, and I think that the knowledge of French must similarly give great pleasure to those who make it a subject of study. It is a curious fact that we reckon an Englishman our best writers of the eighteenth century. I mean*

*Hamilton; author of the life of his brother-in-law, the Comte de Grammont. I have quoted him more than once in my Dictionary.*

*"To facilitate the study of living languages by good grammars, is to encourage that study. Your grammar renders this service to the French language. Your familiarity with Molière has given you a true insight into our language, and your habit of quoting, by preference, good authors instead of arbitrary examples, has preserved you from suspicious novelties. In short, your respect for the historical development of the language has made your footing sure.*

*"E. LITTRÉ.*

*"MENIL-LE-ROI,  
"SEINE-ET-OISE,  
"July 21st, 1876."*



## P R E F A C E.

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THE present work is the result of twelve years' more or less continuous labour. The problem I set myself was to produce a Grammar of the French language, which should contain the latest results of Philology, and which should at the same time be perfectly practical. I found the task a difficult one, and only proceeded step by step to its fulfilment.\* The various parts of this book have consequently been published at different times. The Phonology appeared in 1867, and the Accidence in the early part of 1869. The Syntax has been hitherto printed for private purposes only. These three parts have stood the test of actual use. The History and Prosody appear in print for the first time.

The Accidence in its original form contained the following remarks, the truth of which has been confirmed in my mind by years of experience :—

“ We have only to read the lately published Reports (1868) of the ‘ Schools Enquiry Commission ’ to see that at present in schools, French is not taught with much success. My conviction is that the cause of the failure is this :

---

\* One of the chief difficulties was to decide *how far* the History of the Language should be introduced. The rule followed is this : nothing historical is given which does not directly illustrate something practical ; the ‘ past is studied to get a better understanding of the present,’ and not for its own sake.

every one wishes to speak the language, and the notion prevails that the best and shortest way of doing it is to slight the grammar, which in learning the mother-tongue has not been found necessary, and to trust to imitation and frequent repetition. The advocates of this so-called ‘natural system’ seem totally to forget the time that they themselves spent in the acquisition of their native language; the blunders that they must have made; the endless corrections to which, consciously or not, they were subjected; and, above all, the absolute necessity there was to persevere or to be dumb.

“If the learner entirely sacrifices several years to the learning of a language in a foreign country, he may succeed without grammar in obtaining a certain fluency in speaking; for by sufficient practice the ear becomes accustomed to the right forms. The plan may also be made to succeed where the pupils are few; where they have constant opportunity of hearing what is correct; and where care is taken to prevent the growth of bad habits.

“In a school all this is impossible. The shortness of the time devoted to the study (at most but a few hours a week), the large numbers, the unequal attainments of the pupils, and many other most serious obstacles, render delusive all trust in ‘frequent repetition,’ and make the ‘imitation’ but the imitation of barbarisms and bad pronunciation, and a mere mockery.

“But how, then, with these numerous hindrances in full force, is the power of speaking correct French to be given? By a sound foundation of Accidence and elementary Syntax, taught synthetically. I say *elementary* Syntax, for I lay more stress upon the Accidence; much of the Syntax may be learned by careful reading. Even with pronunciation,

principles must be taught, and taught thoroughly, if any good is to be done.\*

“ Thus far the course pursued will resemble, in many respects, that followed in teaching a dead language ; but beyond this point the resemblance ends. In a modern language the main object is the power of conversation. In a dead language no such object exists ; and I may add, no such difficulty has to be overcome. The authors read must differ. The French authors must treat of matters of every-day life ; they must be interesting—even amusing ; the exercises must be less formal, and more like ordinary conversation ; ample dictation must be given ; the language must be spoken. But it must be after the foundation has been laid in grammar, and with continual reference to the memorial lessons.

“ If grammar is necessary when nothing more is aimed at than the power of speaking correctly upon common subjects, it will assuredly be found much more essential if we aim at making French a real subject of education.

“ What I have always found to be the principal obstacle in teaching the grammar accurately is the dissimilarity between the text-books used in teaching Latin (the language usually learnt side by side with French), and those employed in teaching French. This dissimilarity is seen in French text-books in the mixing up of Accidence and Syntax ; in the nomenclature ; in the style, often diffuse, sometimes childish.

---

\* If we observe how little *individual practice* each pupil of a class can get, we may more strongly feel the importance of utilising to the utmost the time supposed to be employed in listening. Imagine a class of twenty boys with one hour a week for forty weeks. This is a very liberal allowance for a public school. Without allowing anything for the time required in explanation, for unavoidable loss of time, etc., this would give two hours only to each pupil in the course of a year.

All this I believe to be most injurious. It confuses the learner by making him imagine differences which do not exist, and it robs the masters of the help which they have a right to expect from the companion study."

The present Work is divided into five books. Each book is divided into chapters, and each chapter into two parts. In the first part the facts are briefly stated ; the second part contains *Notes and Illustrations*, which either add to these facts or explain them.

Book I. contains a short History of French, with chapters on the Dialects, Word-formation, and other points bearing on the gradual development of the language, which do not find their natural place in any of the other books.

Book II. treats of Spoken Sounds and their symbols. Much trouble and time have been given to this part ; and although in comparison with such analysis as that of Mr. Ellis in his "Early English Pronunciation," or that of Mr. Melville Bell in his "Visible Speech," any attempt of the kind must fall into insignificance ; it is hoped that sufficient\* accuracy has been secured. The standard is that of Paris.† The subjects of Accent and Quantity have been treated in detail.

Book III. treats of Accidence only. Great attention has been given to Gender. The rules and explanations, though necessarily long, are not artificial, and it is believed that any one, especially if he has a reasonable knowledge of Latin, may, with them, overcome in a few weeks this stumbling-

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\* Compare Professor Max Müller's article on *Spelling* in the *Fortnightly*, April, 1876, and that of Mr. Skeat in the *Athenaeum*, April 29, 1876.

† It may be as well to state that, although I am not French, most of my youth was spent in Paris, and a large portion of my life since.

block to all correct speaking and writing. But the difficulty is real, and must not be shirked as it usually is.

Book IV. treats of Syntax. Everything that belongs to Accidence has been carefully excluded ; nor have the explanations of idioms and the uses of solitary words been attempted. This is not the work of an ordinary grammar. The treatment of the Agreement of the Past Participle is new. It is historically correct, and therefore more easy than that which has been hitherto followed.

Book V. treats of the Prosody. Not the number of syllables in a line, but accent, is taken as the basis of French verse.

HALBRAKE SCHOOL, NEW WANDSWORTH,  
July, 1876.

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C. H. W.

## ERRATA.

- Page xvi, line 4, for "Julien," read "Jullien."  
 „ 42, line 12, for "inévitable," read "inevitable."  
 „ 7, line 12, for VIII. read VII.  
 „ 45, v., for "je repête," read "je répète."  
 „ 81, line 8, for "asthma," read "asthme."  
 „ 93, col. 1, for "postérieure," read "postérieur."  
 „ 101, (4), for "Also," read "Compare."  
 „ 110, col. 1, for "doamine," read "domaine."  
 „ 113, l. 1, insert "or neuters."  
 „ 125, 4, for "Quidiez .ous," read "Quidiez vos."  
 „ 15, col. 1, for "codicile," read "codicille."  
 „ 157, § 263, for "grappo," read "gropo."  
 „ 159, last note, for "for," read "from."  
 „ 166, note, for "third person," read "first person."  
 „ 183, note, for "requires," read "requires."  
 „ 185, § 320, omit "reason is wanting."  
 „ 198, § 388. for "to have," read "I have."  
 „ 842. Past Simple Indicative and Subjunctive for  
     "I feel," read "I felt."  
 „ 847, col. 7, for "Conduissant," read "Conduisant."  
 „ 225, l. 8, for "mi," read "mis."  
 „ 271, § 416 A. for "bruyant," read "brayant."



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# THE STUDENTS FRENCH GRAMMAR.

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## BOOK I.—INTRODUCTION.

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§ 1. Philologists have divided the languages of the world into different families :—

- The Turanian family.
- The Semitic family.
- The Aryan family.**

They have separated the Aryan family into two great divisions :—

- The Southern or Asiatic.
- The Northern or European.**

They have further separated the Northern or European division into various groups, of which the following are the chief :—

- The Slavonic.
- The Hellenic or Grecian.
- The Teutonic.
- The Celtic.
- The Italic or Romanic.**

§ 2. The only important language of the Italic group is Latin. From popular Latin, with a greater or less admixture of words from different sources, sprang a number of languages, of which the following are the chief :—

- Spanish and Portuguese.
- Italian.
- Langue d'Oc, or Provençal.
- Langue d'Oil, or Old French

The Langue d'Oil, or Old French, had four principal dialects :

- The Normandy dialect.
- The Picardy dialect.
- The Burgundy dialect.
- The dialect of the Isle of France.**

From the dialect of the Isle of France, with a greater or less number of forms from the other dialects, and at various times words from other languages, has arisen **Modern French**.

§ 3. Till the end of the thirteenth century the language spoken in Gaul was "*synthetic*." (§ 28.) Then came a period of confusion; afterwards the language became as now, "*analytic*."

In tracing the growth of Modern French from Latin, it will be convenient to divide its history into four periods:

- The Latin period, from about B.C. 50 to A.D. 800.**
- The Old French period, from about A.D. 800 to A.D. 1300.**
- The Transition or Middle French period, from about A.D. 1300 to A.D. 1600.**
- The Modern French period, from about A.D. 1600 to the present day.**

§ 4. The Latin period, from about B.C. 50 to A.D. 800. The introduction of Latin into Gaul can almost be traced as far back as B.C. 122, when C. Sextius Calvinus, victorious over the Salyes, who lived about Arles, established a Roman colony named Aquae Sextiae (modern Aix) eighteen miles north of Marseille. In B.C. 118, the Romans settled a colony at Narbo (Narbonne); and not long after they took and plundered Tolosa (Toulouse). The colonization of Narbo may be considered as the time when the Romans finally settled the Province of Southern Gallia, which they termed Gallia Provincia (Provence). Thus as early as B.C. 118 the Romans had settled in the south of France, and had brought the Latin language with them. But it appears that when Caesar invaded Gallia, the Latin language had not penetrated beyond the limits of the Roman Provincia.

§ 5. Celtic was a written language at least between the Seine and the Garonne. The Druids of the Celts could write, and we may suppose that the princes and other great people could write too. They used Greek characters, which they had learned from the Greek settlers at Massilia (Marseille) and other Greek towns on the coast. When Caesar defeated the Helvetii in B.C. 58, there were found in their camp tablets written in Greek characters ; these tablets contained the muster-rolls of all men who had left their home on the expedition, and were able to bear arms, and also separate rolls of the children, of the old men, and of the women.

The Celts had some civilization. They possessed walled towns, roads, and bridges, and even chain cables for their ships. There are also extant many Gallic medals, which numismatists consider to be genuine ; if the natives stamped these medals themselves, they had made some progress. However this may be, it is certain that when Caesar (B.C. 58) invaded Gaul, and when by force of arms and by cruelty he had begun to make of Gaul a Roman province, he found a people ready to accept the civilization of Rome ; the upper classes applied themselves diligently to the study of the language, and soon were reckoned among the most eloquent Latin orators.

But while the opulent classes and the dwellers in towns thus adopted the new language and customs, the Roman influence was long resisted by the common people. It was not till nearly the end of the fifth century that Latin could be reckoned as the language of the whole of Gaul. Even then in Auvergne and in Armorica, on the coast of the Atlantic, where Celtic had taken refuge with the Druids, and in the country of the Basques or Iberians, in the south-west of France, the aboriginal language remained.\*

§ 6. We must pause for a moment, to consider what the Latin spoken by the people in Gaul, would probably be compared with the classical tongue of Rome. A language

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\* Celtic is still spoken in the north-west of France, and Basque in the south-west.

written by men of culture and genius ceases to be identical with the vulgar idiom ; it adopts new modes of expression, and coins new words wherein to clothe its new ideas. To this rule Latin was no exception. Roman authors had largely modelled their writings upon Greek literature, and had built up a noble language, but one as unsuited, as it was unintended, to express every-day wants and occupations. Now it was not this "classical" Latin which finally established itself, but the language of the merchants, the soldiers, and slaves who accompanied the conquerors. (§ 24.)

Again, though Celtic was superseded to such an extent that in French scarcely a vestige remains of the language (§ 25), the Latin which took its place was greatly modified by contact with it, by the new uses to which it was put by Romans and Celts alike, by the ignorance of the latter, and perhaps above all by their new style of pronunciation. In short, the popular Latin in Gaul, during the third and fourth centuries, was a vulgar, corrupt tongue, which Cicero would have failed to recognise as the language of Rome.

§ 7. But it was destined to meet with many more vicissitudes on this foreign soil. Throughout her history, as far as it is known to us, Gaul has been perpetually menaced by barbarous tribes. Bands of Vandals, Goths, Allemans, and Franks had crossed the Rhine in succession, pillaging and destroying everything in their way, and either establishing small colonies in the midst of a terrified population, or returning to their homes laden with booty. After Gaul had become a Roman province, the lands which had been laid waste on the left bank of the Rhine were assigned by Rome to the conquered Germans, on condition of their protecting the frontier. But the Barbarians made their appearance none the less at each crisis of the Roman history. They established themselves among both Celts and Romans, and took possession little by little of Gaul and of the most important posts in the government of the country. But these colonies of Germans were, even after the great invasion of the fifth century, only a handful of men in the

midst of a conquered people. Reversing the part taken by the Gauls in the Roman conquest, the conquerors now adopted the language and customs of the conquered. Still their influence gradually worked upon the language and upon the people, and many words of German origin found their way into the vocabulary of the Gallo-Romans. (§ 26.)

§ 8. **Old French Period, A.D. 800 to 1300.**—Four centuries passed away after the German conquest, four centuries of violence and suffering, during which the country had gradually relapsed into barbarism and darkness. At the end of that period a new dawn began to glimmer in the horizon. Charlemagne made great efforts to revive the old Roman civilization in his empire, and although men's minds were not prepared to receive it, nothing that this great man did left a deeper impression. It is at this time that the struggle between literary Latin and the popular Latin becomes more clearly manifest. (§ 27.) Common Latin, already named “*Lingua Romana*,” was almost universally spoken, and the judgment of Charlemagne enabled him to apprehend the importance of this popular speech. He established schools where it was taught, and did his utmost to collect the poems and songs of the period. At the same time he sought instruction himself in the language spoken by so large a portion of his subjects.

§ 9. When he died (A.D. 814), the provinces which he had united under a single rule were again separated. His three grandsons, Lothaire, Louis, and Charles, after much fighting and bloodshed, divided the empire into three kingdoms; Italy, Germany, and France. It was in 842, the year from which may be dated the national history of France as distinct from those of Italy, Spain, etc., that a new language\* was

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\* It is probable that, leaving aside certain restrictions, only one *lingua romana* was known at first all over Gaul. This language remained more pure in the Provençal than in the French, which as early as the ninth century began to separate itself. The Oaths may represent this common language. (§ 27.)

revealed to the political world. Louis the German, at the head of his troops, could only make himself understood to the Gallo-Romans, who formed the army of his brother, Charles the Bald, by using the Romance tongue; and the treaty between the two brothers, so important in a political point of view, is also one of the most valuable monuments left to us of the language spoken in Gaul during the ninth century.

§ 10. In the following century the Normans, who came from Scandinavia, and whose language was called *Dacisca*,\* penetrated into the north-west of Gaul, and brought with them new beliefs, new poetry, and a new form of German. This last invasion proved of the utmost importance; for while the rich and learned Gaul still affected to consider the tongue of the people as a mere vulgar form of Latin, and scorned to make use of it in writing, the Normans accepted it with enthusiasm. As the Gauls had previously rivalled the Romans in Latin, so now the Normans in their turn rivalled the Gauls in the Romance.

§ 11. The South of France had been less disturbed by the various German invasions, and had in the meantime developed the Latin into a language distinct from the *Langue d'Oil*, or Old French. This language, known as the *Langue d'Oc*, or Provençal, shone with brilliant lustre for about four centuries. It then ceased, mainly through political reasons, to be a literary language, and degenerated into different patois. (§ 20.)

§ 12. It would be a mistake to suppose from what has been said that the *Langue d'Oil* was identical throughout the North of France. It was composed of various dialects, which changed from province to province, and varied in importance according to the political influence of the chiefs who had divided the empire of Charlemagne. There were four of these dialects: the Norman, the Picardian, the Burgundian, and that of the Isle of France, barely distinguishable from the

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\* Danish.

Burgundian. (§ 28.) It was not till later, when the house of Capet began a new work of centralization, and the government of the Isle of France gradually became the seat of administration for the provinces, that the dialect of that state became the language of France, with the other dialects more or less incorporated into it.

§ 13. The Church, throughout these long ages of ignorance, had nobly pursued her work of regeneration. She had early adopted the barbarians for her sons, and had been the first among the higher classes to speak the popular language in order to win the multitude.\* Governed at last by a second Charlemagne, Gregory VII., who tried to unite all the kingdoms of Europe under one spiritual sway, she became the greatest power of the age, and when she called all the nations of Christendom to the defence of the Faith, kings and people rose at her voice. Then commenced between East and West the struggle by means of which the French language was spread abroad. When a new Christian kingdom was founded at Jerusalem, its laws were written in French (A.D. 1099).

§ 14. Old French, the slow formation of which we have sketched through such a long space of time, at last reached its culmination during the twelfth and thirteenth centuries. France was then at the head of the civilized world. Of the historical characters of the time, Louis IX. (St. Louis) is the most prominent; he stands out among them like a fine and noble figure, around which are grouped the arts and sciences and all the genius of the age. Philip Augustus had founded the University of Paris, St. Louis granted it new privileges, and founded the Sorbonne. On all sides arose magnificent monuments of Church architecture, the admiration of modern times. A nation had at length emerged from chaos, and in

\* About 659 the Bishop of Noyon, St. Mummolinus, was highly thought of because of his knowledge of the Romance language.

In 813, the Council of Tours ordered the bishops to translate into the Romance language their pastoral instructions, and even the homilies of the fathers of the Church.

the strength of its youth, it clothed its ideas in an expressive and original language, which soon attracted the attention of Europe. Learned men of other countries adopted it; the great sent their sons to France to learn it; and the literary world, struck with admiration at the freshness, the simplicity, and the natural grace of its poetry, as well as at the almost classical qualities of the historian of Louis IX., Joinville, drank eagerly from its streams of popular literature.

**§ 15. Middle French Period, A.D. 1300 to 1600.**—The fourteenth century saw the unfortunate country of the Gauls again plunged into a cruel and bloody anarchy. The language, always strongly influenced by political events, suffered much in consequence.

The France of the Carlovingians had been ruined by the great nobles who had shared the land among them. The France of the Valois was well-nigh ruined by her proud and incapable kings and her feudal lords. In the midst of war, pillage, injustice, and cruelty, each powerful baron had his own court and legislature, and his own men of letters. Paris, towards which had once gravitated all the hopes and aspirations of France, ceased to preside over her civilization, and each state struggled for precedence. The want of unity between the king and his nobles, and between the nobles themselves, did not fail to stamp its mark upon the language, and the dialects of Burgundy, Normandy, Picardy, and Isle of France, renewed their rivalry. The “Langue d’Oil,” in her turn, but just escaped the imminent danger of sinking, like the “Langue d’Oc,” into a number of patois. Happily for the country, after a struggle of a century with England; after the “free bands” and the formidable revolts of the peasants; after famine, pestilence, and horrors of every description, there arose a new order of ideas out of the midst of the general ruin. Thought no longer depended on popes or emperors. The people no longer believed in the Church, nor in that chivalry which had deceived and oppressed them. By their vices these had forfeited the allegiance of the people, who,

panting for liberty, and victorious on the field of battle, now formed the elements of progress in the French nation.

But the degradation resulting from years of ignorance, misery, and oppression was but too apparent. All self-reliance was lost, and great was the need of training and guidance. The first use which the people made of political liberty was to resign it into the hands of a single man (Louis XI.), whom they invested with despotic power, and then prided themselves on their dependence. With respect to literature, we find the nation first pressing forward, then drawing back, hesitating, choosing foreign models, seeking inspiration from antiquity, from learning,—from any source, in fact, except from its own natural genius.

During this period of transition, in which the secret promise of the future was hidden amidst the ruin of a crumbling and decaying past, nothing in the course of events contributed to purify or to enrich the language; it only partook of the general decay. It could not even fall back upon its own grand poems; for the sentiments which had given them birth were no longer understood, and when the art of printing began, they were not considered worthy of reproduction. Thus the idiom of the fifteenth century lost the influence, which nothing could replace, of those treasures, so energetic in thought and so simple in language.

§ 16. Mighty agencies like the Reformation, the discovery of America, and the invention of the art of printing, wrought upon the world, and brought about that grand movement of progress called the Renaissance. Petrarch, the earliest of modern scholars, had begun the classical renaissance in Italy, and that country, then at the height of her prosperity, took the lead in the literary revival which drew all minds towards the study of antiquity.

France, brought into contact with Italy by the wars in which her kings engaged, not only joined in her passionate worship of the ancients, but also conceived a great admiration for the Italian language itself. For more than a whole century, from the time of Charles VIII. (1494) to that of

Catharine de Medicis (1589), kings, ministers, courtiers, men of letters, all contributed more or less to make the French language an imitation of the Italian. They Italianized both orthography and pronunciation ; and notwithstanding the reaction which took place afterwards, this Italian mania left deep traces upon the language. (§ 30.)

§ 17. But the influence of Latin and Greek at this time was still more serious. Scholars, now in possession of the masterpieces of Greece and Rome, looked upon French as a language which had wandered from the right path. The old controversy between the literary Latin and the vulgar idiom was renewed under a different form. If the learned at last interest themselves in the popular tongue, it is that they may again lay upon it the yoke from which it had freed itself. They impose upon the French the old Latin forms cast off during the slow but sure progress of centuries. Pen in hand, we find them correcting, restraining the genius of the language by narrow and arbitrary rules, creating new words, and waging war in general with the writers of the previous century, who had shewn what the popular idiom was still capable of achieving. Imitators of classical Latin, rather than writers of French, they arrested the progress of the national language in its second stage of formation, and plunged it into a state of chaotic confusion.

§ 18. A reaction came. There arose great minds, who, in spite of their respect for antiquity, made every effort to lead the national literature and language into their own legitimate and natural channels. Rabclas, Henri Estienne, Montaigne, Amyot, Desportes, Calvin, and particularly Malherbe, passing by the followers of Greece and Rome, renewed the great national work begun by Villon, Commines, etc.

Still the end of the sixteenth century found the language in an incomplete stage of formation. There was throughout the whole of France neither king, parliament, scholar, nor literary genius powerful enough to give unity to its new idiom.

§ 19. **Modern French, A.D. 1600 to present day.**—France under the Valois had passed through a period of suffering and bloodshed, the dark outlines of which are but too apparent under a thin veil of civilization. Her language and literature had well nigh lost all originality, and it seemed as if the national genius would succumb under its repeated and different trials. Yet it was then that the characteristics of the Gallic race again showed themselves: their quick perception, their readiness to assimilate, and their passionate love of the beautiful. After numerous efforts, all tending towards the same goal, the literature and language attained the full expression of the true and the sublime. It was given to this race, so often enslaved and so often rising superior to all reverses, once more to rule over the literary world.

§ 20. During the last two centuries Italian, literary Latin and Greek had each had a part in moulding the language. It was now the turn of Spain. Owing to the wars of the League and the sojourn of Spanish armies in France, many Spanish words found their way into French. (§ 31.) Corneille, in borrowing from Spanish authors, only followed the fashion of the age, but his genius soon placed him far above those whom he imitated. We find in his writings neither Spaniards nor Romans, but embodiments of nobleness, generosity, and heroism such as belong to all time. He awakes in us the noblest sentiments of which humanity is capable, and yet remains essentially French. This is true of most of the great writers of the seventeenth century; if they looked elsewhere for the framework of their subjects, they gave new life and soul to the borrowed form, and stamped it with the impress of genuine French thought.

The language of the seventeenth century proved equal to every demand made upon it. Logic, irony, religious enthusiasm, and sublimity, all found their due expression in an idiom remarkable for grace, clearness, and precision. Born in a coarse and degrading period, it became the most refined and the most justly admired of all the languages of Europe. The country long divided into dialects henceforth

owned but one language and one nationality—the language and nationality of France.

§ 21. The French of the seventeenth century owed its merits, in great measure, to a victorious and absolute monarchy, and to a court always brilliant and latterly religious. Unfortunately, its finest qualities were at last exaggerated into defects: nobility of expression merged into pomposity, and precision degenerated into stiffness. The authors of the eighteenth century cast off this oppressive majesty, this theatrical rigidity, and clothed the language with new attributes. After the death of Louis XIV., the very foundations of society seemed to crumble away, and a flood of misfortunes to pour in upon France. The people in vain sought for some authority to which they could worthily submit. A new power arose—the power of the pen. Till then it had seemed as if letters existed only for the pleasure and luxury of the rich; but the writers of the eighteenth century, no longer content to please, called all authorities to account before them, and questioned all received ideas. French became the language of politics, as well as of imagination and poetry.

The genius of Voltaire, sparkling with wit, though wanting in depth, seemed to hover over the century: philosopher, poet, historian, this active and fertile mind adapted the language to every purpose, and gave it greater ease and simplicity. But perhaps J. J. Rousseau made a still deeper impress on it than even Voltaire. Artistic feeling and poetic insight enabled him to mould the formal style of the preceding century into a vehicle for expressing his admiration of the simplest works of nature. His prose cannot be too highly valued for its delightful melody and harmonious flow.

§ 22. In our brief sketch of the French language, and its bearing upon literature, we have arrived at our own times. Now as before we can trace in it the influence of the moral and political changes which have taken place. Under the first empire, when liberty of thought was no longer possible, and the literature was but a servile imita-

tion of that of the seventeenth century, the language which had expressed the boldest thoughts and aspirations of freedom, sank lifeless under the old forms to which it was made to return, and no work of genius was produced in the country.\*

The Restoration came, and with it France seemed to breathe again. Poets and writers arose on all sides, and made this the most brilliant period of the century. The philosophical school of the eighteenth century, in its attack upon all current tradition, had respected nothing but the national language and literature. The Romantic school of the nineteenth century tried to destroy the only remaining authority of the past, that of the classical and traditional forms of literary composition. They partially succeeded, but the struggle still goes on between the Romantists and Classicists, between movement and rest.

Various other influences have been at work on the language during this century, and need a passing notice. We have first the novels which have formed so large a part of the writings of the last fifty years. In their train follows a class whose influence is painfully real, that of mercenary writers, who to win popularity sacrifice to the corrupt tastes of the multitude, and do not disdain to reproduce the thoughts and phrases of the lowest stratum of society. These are the faithful representatives of luxury, pleasure, and all the weaknesses of our age. Happily, side by side with them are numerous talented and thoughtful men, who seek truth for its own sake, and in whose writings the first qualities of the French language, clearness and precision, are manifest. Let us hope that they may more than counteract the evil.

Two other great influences are at work on the language, that of journalism and the large influx of foreign words brought into French by international intercourse. (§§ 85, 86.)

Lastly, we have that class of men who devote themselves to philological researches. Never has the language been so carefully traced back to its original sources as in our day; never has it been made the subject of such careful investiga-

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\* Châteaubriand, Madame de Staél, and Le Maistre wrote in exile.

tion. There is no doubt that these studies, as yet in their infancy, will influence the language in the right direction. Writers who have learnt the history of their own language cannot without injury to themselves, and to the interests of their country, lose sight of the glorious heritage which has been left them by the genius of France.

#### NOTES AND ILLUSTRATIONS.

**§ 23. Synthetic and Analytic Languages.\***—A language which depends much upon inflexion, and less upon the position of the words, is said to be '*synthetic*.' Latin is synthetic. A language which depends little upon inflexions, and much upon the position of words, is said to be '*analytic*.' Modern French is analytic. Old French holds a place between these two, and may be conveniently called *semi-synthetic*. (§ 3.)

That Old French is more analytic than Latin is mainly seen in—

1. The use of the article.
2. The greater use of tense auxiliaries.
3. The greater use of prepositions instead of case endings.
4. The greater use of pronouns with verbs, etc.

That Modern French is more analytic than Old French is mainly seen in—

1. The total absence of case endings in substantives and adjectives, and the general use of prepositions.
2. The greater importance of the order of the words in the sentence.

**§ 24. Popular and Low Latin.** (§ 6.)—For a list of Latin words in popular use in classical times and in late Latin, which have left traces in one or more of the Romance languages, see Diez, pp. 5–30, vol. i.

To Popular Latin the term 'low' has been often misapplied. The following extracts will explain the difference:—"L'invasion barbare est l'événement qui consacre d'une façon irréversible la scission des deux idiomes : le latin vulgaire, maître de la Gaule, et tout près de donner naissance au français ; le latin littéraire, incompréhensible au peuple, langue morte confinée désormais dans le domaine des savants et qui n'aura aucune influence sur la formation de nos langues modernes. Par Grégoire de Tours, par Frédégaire, par la renaissance de Charlemagne, par la scholastique du moyen Âge, le latin se perpétua dans les usages savants, et retrouva au seizième siècle comme une sorte de résurrection artificielle : il est encore de nos jours la langue de

\* On this subject see "Students' English Language," Lectures xvi. and xvii.

l'Eglise catholique, et jusqu'à ces dernières années il était, surtout en Allemagne, la langue des savants. Après l'invasion, sous les Mérovingiens, les fonctionnaires publics, les notaires, le clergé, trop ignorants pour écrire correctement le latin littéraire, méprisant trop le latin vulgaire pour l'employer dans leurs actes, jaloux d'ailleurs d'imiter le beau style des fonctionnaires romains, écrivaient dans "une sorte de jargon véritablement barbare qui n'est point le latin classique, qui n'est pas non plus la langue vulgaire, mais où ces deux éléments sont étrangement amalgamés, la proportion du second croissant en raison directe de l'ignorance du scribe." (Meyer.)

"C'est ce jargon barbare qu'on appelle le *bas-latin*. Il a été la langue de l'administration française pendant toute la durée du moyen âge, jusqu'en 1539, où François 1<sup>er</sup> ordonne d'écrire tous les actes en langue française. Le lecteur voit maintenant, et d'une façon nette, la différence du *bas-latin* et du *latin vulgaire*; l'un est la langue naturelle du peuple, l'autre n'est qu'une imitation, grossière et stérile, de la belle langue littéraire romaine. Le latin vulgaire a produit le français, le bas-latin n'a rien produit de tout, et n'a point eu d'influence sur la formation de notre langue. Cette distinction est capitale. A côté du latin classique, du latin vulgaire, du bas-latin (mélange de l'un et de l'autre), il est encore une seconde espèce de bas-latin, postérieure au huitième, même au dixième siècle, je veux dire le latin du moyen âge, reproduction servile du mot français (on en trouvera des exemples dans ce livre); ainsi *missaticum* avait donné *message*: les clercs transformèrent *message* en *messagium*. C'est là le véritable latin de cuisine (dog-Latin)." (Brachet.)

### § 25. French Words of Celtic Origin.\*

Most Celtic words became Low Latin before they became French.

alouette	lark	gober	to gulp down
arpent	acre	goëland	sea-gull
balai	broom	goëlette	schooner
banne	hamper	harnais	harness
bassin	basin	jarret	shin
bec	beak	lieue	league
bouge	hovel	pinson	chaffinch
bruylère	heath	sornette	trifle
claie	hurdle	toque	skull-cap
dru	sturdy	vassal	vassal, etc.

\* The various lists given here and elsewhere make no pretence to completeness. The number omitted is roughly pointed out by the use of *etc.*; *etc., etc.*; *etc., etc., etc.* Much longer ones are given by Brachet: unfortunately they very often disagree with the Dictionary to which they form part of the introduction. They seem to have been hastily compiled after the completion of the Dictionary. For the most part, when a mistake occurs, the list is wrong, the Dictionary right.

## § 26. French Words of Teutonic Origin.

Most Teutonic words were brought into France during the great invasions of the fourth and fifth centuries; many were brought in by the Normans in the tenth century; a few established themselves at the time of the Romans. Almost all became Low Latin before they became French.\*

auberge	inn	grappe	bunch
beffroi	belfry	graver	to engrave
blesser	to wound	guerre	war
boulevard	bulwark	haillon	rag
brèche	breach	hair	to hate
brisier	to break	halle	market
butin	booty	halte	halt
canard	duck	halberde	halberd
canif	penknife	hamac	hammock
canot	boat	hanche	haunch
carcan	pillory	hanneton	cockchafer
chambellan	chamberlain	harangue	harangue
dard	dart	haubert	hauberk
digue	dike	heame	helmet
drille	old soldier (fam.)	héberger	to harbour
drôle	droll	héraut	herald
épier	to spy	héron	heron
étal	stall	jardin	garden
étoffe	stuff	laid	ugly
falaise	cliff	lécher	to lick
fauteuil	arm-chair	lesté	nimble
feutre	felt	malle	trunk
fief	fief	maréchal	marshal
flèche	arrow	marque	mark
fourreau	sheath	mât	mast
frais	fresh	meurtre	murder
framboise	raspberry	navrer	to pierce (the heart)
gabelle	salt-tax	nord	north
gagner	to earn	orgueil	pride
gai	gay	ouest	west
gant	glove	pincer	to pinch
glisser	to slip		

\* M. Ampère thinks that the sense attached to words borrowed from the German clearly shows the moral rebellion of the Gallo-Romans against the conquerors. Of *land* (*terre*), they made *lande* (*scrile land*); of *buch* (*livre*) *bouquin* (old book not worth much); of *herr* (*Seigneur*) *höre* (poor, morally helpless man). See also Du Méril, "Essai philosophique sur la Langue française." Whilst adopting these German elements, the Romance languages did not suffer in their syntax; for they almost completely overcame the influence of the German grammar.—Diez, vol. i. See, however, Du Méril, pp. 343—445.

race	race	taudis	hovel
roseau	reed	toufū	bushy
rôtir	to roast	trève	truce
saisir	to seize	vacarme	uproar
sénéchal	seneschal	vase (la)	mire
soupe	soup	etc., etc., etc.	
tarir	to dry up		

The following are more modern. They date from about the sixteenth century till the present day.

bivouac	bivouac	hourrah	hurrah
bismuth	bismuth	obus	shell
blocus	blockade	potasse	potash
choucroute	sauerkraut	quartz	quartz
cobalt	cobalt	sabre	sabre
couverose	copperas	trinquer	to toast
fifre	fife	valser	to waltz
graver	to engrave	zinc	zinc
		etc.	

§ 27. Earliest Manuscripts in Lingua Romana.—It is not meant (§ 9) that the Romance languages began in 842, for from the moment that a language different from Celtic, and different also from Latin, is acknowledged, the Romance language begins. This new language was already called towards the end of the fourth century by the names of *lingua vulgaris*, *rustica*, or *romana*. But the earliest manuscripts of the language in our possession date from this time, viz. :

I. *The Glosses of Reichenau*, A.D. 768, in which are found many words of the Latin Vulgate with their Romance equivalents.

II. *The Oaths of A.D. 842.*\*

Pro dō amur et p̄ xriān poble et īro cōmun  
salvament d'ist di in avant in quant d'  
savir et podir me dunat si salvarai eo  
cist meon fradre Karlo et in adjudha  
et in cadhuna cosa si cū om p̄ dreit son  
fradra salvar dift in o quid il mi altre  
si fazet et ab Ludher nul plaid nūquā  
prindrai qui meon vol cist meon fradre  
Karle in damno sit.

The same without abbreviations : "Pro Deo amur et pro christian poble et nostro commun salvament d'ist di in avant in quant Deus savir et podir me dunat si salvarai eo cist meon fradre Karlo et in adjudha et in cadhuna cosa si cum om per dreit son fradra salvar dift in o quid il mi altre si fazet et ab Ludher nul plaid nunquam prindrai qui meon vol cist meon fradre Karle in damno sit."

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\* Only one is given here.

The origin of the words in the above passage will be seen by comparing it word for word with the following : “Pro Dei amore et pro Christiano populo et nostro communi salvamento de isto die in ab-ante, in quantum Deus sapere et posse mihi donabit sic salvare ego ecc’ istum meum fratrem Carolum et in adjuto et in quaque una causâ, sic quomodo homo per directum suum fratrem salvare debitus est, in illo quod ille mihi alterum sic faciet ; et ab Lothario nullum placitum nunquam prendre habeo, quod mea voluntate ecc’ isti meo fratri Carolo in damno sit.”

French translation : “Pour l’amour de Dieu et pour le commun salut du peuple chrétien et le nôtre, dorénavant, autant que Dieu m’en donne le savoir et le pouvoir, ainsi je défendrai mon frère Karl que voilà et par aide et en chaque chose, ainsi qu’on a le devoir de défendre son frère, pourvu qu’il me fasse de même ; et avec Lothaire jamais je ne prendrai aucun arrangement qui par ma volonté soit au préjudice de mon frère Karl.

**§ 28. Dialects and Patois.**—When in any country several languages which differ but slightly from each other exist side by side, and are of equal importance, we speak of them as *dialects*. When one of these, from any cause, becomes alone the literary language of the whole district, the others sink into *patois*. Till the end of the thirteenth century there were different *dialects* in France. Since that time there has been one language (French), surrounded by different *patois*. Similarly in England, till the middle of the fourteenth century there were three dialects—the Southern, Midland, and Northern. To Chaucer’s influence we owe the predominance of the Midland dialect, and its use as the literary language. The other dialects still exist as *patois*.\*

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\* The dialects of France can be studied in Fallot’s “Recherches,” in Burguy’s “Grammaire de la Langue d’Oil,” in Diez’s “Grammatik der Romanischen Sprachen;” in the works of Littré, etc. A short and good grammar of the Langue d’Oil has been written by A. Bourguignon; but little is said of the dialects. Brachet, in his “Grammaire Historique,” mentions the dialects, but gives few details. In his Dictionary he ignores them entirely. It would seem as if he were gradually becoming of opinion that all the peculiarities of spelling, etc., in our modern language have arisen, not from dialectal differences, but (a) from the influence of the tonic accent, etc., during the spontaneous and natural growth of French, and (b) from the ill-formed words introduced in such numbers when the popular formation ceased. He seems to be overdoing his case, but no doubt there is much truth in his recent views. It must be understood that we find no trace of them in his “Grammaire Historique,” but only in works published since. Compare especially “Dictionnaire des Doublets, 1868,” with “Supplément,” 1871.

The following translation from Burguy's "Grammaire de la Langue d'Oil" will give all the information needed in a general grammar. At the present time it is perhaps scarcely possible to give anything more accurate. It must be noticed that the dialect of the Isle of France is included under that of Burgundy. The difference is small and unimportant for general purposes.

"Fallot was the first who tried to classify the dialectal forms of the Langue d'Oil. Unfortunately for science, his death prevented the accomplishment of his work. Still I have found all he said to be correct, and I have often profited by his researches.

'Grammatical rules were the same for all the dialects of the Langue d'Oil; all without exception were governed by the same.'

After having given this fundamental rule, Fallot divides Old French into three principal dialects, which he calls not by the name of a particular province of which it would be the special language, but by that of a province in which the distinctive characteristics are most striking, mostly found together, and most conspicuous—the Normandy dialect, the Picardy dialect, and the Burgundy dialect.

This division has been said to be too broad, but I have found no reason to justify such a serious reproach. Let us not forget that Fallot intended to write a general grammar of all the French dialects, not that of any one dialect in particular; he was therefore obliged to confine himself to generalities, in order not to run the risk of accumulating a mass of secondary and local distinctions. There is no doubt that the dialect of each province deserves to be treated separately, and would easily furnish enough matter for a separate treatise. I hope that the day is not far off when we shall have such a collection, as precious as it would be useful. Fallot had acknowledged that the characteristics of the dialect of a certain province were often found with some secondary differences in the dialects of several other provinces. He therefore made of the first a kind of type round which the others were grouped.

I accept his way of reasoning, and I think with him that the limits of the three dialects—Picardy, Normandy, and Burgundy—did not exactly correspond to the political limits of the provinces where they were spoken. This being understood, I now pass to the classification of the Langue d'Oil.

- i. The **Normandy Dialect** was mostly found in Normandy proper; it then extended through almost the whole extent of Maine, and in Brittany as far as a line which could be drawn from St. Quay to St. Nazaire, leaving on the west Lanvallon, Quintin, Uzil, and passing by Loudéac, Rohan, Questembert, La Roche Bernard. 'On the north it followed the coast of the sea; but there it had been submitted to the influence of the Picardy dialect, with which it mixed altogether in the neigh-

bourhood of Abbeville. On the east its limits were nearly those which separate Normandy from the *Isle of France*; in the beginning of the thirteenth century its influence was felt to the very heart of this last province, and its own forms were introduced as far as the right bank of the Oise, and even to Paris.\*—FALLOT, *Recherches*, p. 17.

ii. The **Picardy Dialect** extended to the north as far as the French language extends; that is, as far as a line beginning in the neighbourhood of Gravelines, and going down towards Aire, then up again to Armentières, Courtray, and starting in an almost direct line from there to Liège. Malmédy, St. With, Bastogne, Arlon and Longwy, would almost form the boundary line in the east. It comprehended the northern part of Champagne, and spread over part of Lorraine. ‘Towards the south the Picardy dialect went almost as far as the Aisne; it included thus the last limits of the Normandy dialect, on the west, a large portion of the *Isle of France*.\* One can say that on the whole of this province, as far as the northern bank of the Seine and Marne, it was more or less altered by a mixture with the Burgundy forms.’—FALLOT, *Recherches*, p. 18.†

iii. The **Burgundy Dialect** is that of the east and centre of France. ‘That part of the territory on which this language was spoken with the greatest purity, and where its characteristics were most numerous and striking, is comprised very nearly within a line which, beginning at Autun, would return there, after passing by Nevers, Bourges, Tours, Blois, Orleans, Sens, Auxerre, Dijon. It was thus found in all its purity in the Nivernais, in a part of Berry, of Touraine, of Orléanais, and in almost all Burgundy proper. This last province being the most considerable of all those mentioned, I have thought it right to give its name to the dialect which was purer there than in any of the other provinces’—(Fallot, *Recherches*, pp. 19, 20.) In the east the limits of the Burgundy dialect would be about in a line, leaving the neighbourhood of Delémont, and going down towards Biel, Neuchâtel, and the Orbe. In the north it encroached on Lorraine as far as the neighbourhood of Nancy;

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\* Italics have been employed to call attention to the *Isle of France*. They are not in the original.

† “I shall be reproached, no doubt, for having understood in the Picardy dialect the language of the Wallons descended from the Belgian Celts. I have done so purposely, because, as far as Liège, the Picard and the Wallon had, and still have, in the towns at least, the same characteristics. ‘Le Wallon,’ says Mr. Grandgagnage, ‘stops almost exactly at the limits of the province of Limbourg. The intermediate country between this province and the Meuse (forming the limits south and east) is called the Hesbaie. With the exception of a few words and forms, this dialect differs but little; in a certain line round Liège it is Liégeois; in going near Namur it becomes Namurois.’”

then, 'near Bar-le-Duc, Rheims, and the Marne, it divided Champagne with the Picardy dialect; it went down through Paris towards Chartres, and, side by side with the Normandy dialect, encroached in the west of Orléanais on the limits of Maine' (Fallot, *Recherches*, p. 20). It comprised part of Anjou. In the south, going from the Angoumois, the Burgundy dialect came near Limousin, Auvergne, Lyonnais, over the neighbourhood of Mâcon; and going a little towards the north, it reached again the Orbe, in following a line almost direct to the south of Lons-le-Saulnier.\*

Resuming what I have just said, we shall have the following table :

NORMANDY.	PICARDY.	BURGUNDY.
Maine	Artois	Nivernais
Brittany	Flanders	Berry
Perche	Maine	Orléanais
Poitou	Champagne	Touraine
Anjou	Lorraine	Bourbonnais
	Hainaut	Anjou
	Namur	<i>Isle of France</i> (§ 12)
	Liège	Champagne
	South Brabant	Lorraine
		Franche-Comté
		Vaud
		Neufchâtel
		Berne.

The **Normandy Dialect** had the following characteristics :—

1. 'It lost the *i* in most of our syllables in *ie*, *ier*, *ai*, *air*, and wrote those syllables with a simple *e*, either by dropping altogether this *i*, as in *derrere*, *lesser*, *plere*, or in putting it in a preceding syllable, as in *primer*. In other terms the Norman language substituted the simple forms, i.e., without an *i* to most of the mouillé forms of the other dialects.'—FALLOT, *Recherches*, pp. 25, 26.

Hence it wrote by *e* alone many syllables in *ie*, *iel*, *ien*, *ier*, *ies*, *ieu*, of the other dialects, and almost all the syllables in *ai* and in *ei*.

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\* "The dialects of the largest part of Poitou, Saintonge, and Aunis, although forming part of the Langue d'Oil, cannot be comprehended into any of the above-named divisions. In the north, which now very nearly forms the department of Vendée, the Poitevin was strongly tinged with Norman. In the south, the Poitevin and the dialects of Saintonge and Aunis had already acquired, through their geographical position, words quite Norman, and the dialectal forms of Gascon and Limousin have had the greatest influence on those of the provinces of which we have spoken. The Poitevin dialect was fond of the combinations *oe* and *au*." (See also Diez's Grammatik, vol. i. p. 129, etc.)

2. 'Generally they wrote in Normandy by a simple *u* most of our syllables in *o*, *ou*, *u*, *eu*, *oi*, *on*, *or*, and even a few syllables which we have in *a*'—FALLOT, *Recherches*, p. 20.

'We must, however, carefully guard against believing that the Normand *u*, which was so much in use, always had the pronunciation of our French *u*, well fixed and determined. It was used for the vowel *ou* as well as for the vowel *u*; only usage could determine in each case its exact pronunciation.'—FAL. p. 29.

3. Diphthongs are simplified in the Normandy dialect, and we only meet *ei*, *ui* (*ue*); later on, *ou*. The combination *oe*, which is found in a few texts, does not belong to the pure language of Normandy.

4. The nasalizations are weakened; often they disappear altogether.

5. Contractions are more rare than in the other dialects.

6. Our final *t* is replaced by *d*.

The **Picardy Dialect** had the following characteristics:—

1. The *ch*, which is always put instead of our *s* and *c* (= *s*); but to compensate, where we have *ch*, it generally puts *k* or *q*, without using generally *ch* where we put *k* or *q*. Ex. *canchon*, *ichi*, *chiel*, *kanoise* or *canoine*, *commenquier*, *kachier* (= *chasser*) *vacque*, etc.

2. The Picard likes the *c*, the *ch*, and the *g* final.

3. It substitutes the diphthong *ou* to our *o* and *eu*, *en* to our *ou*, *oi* to our *ei*.

4. *e* is often put for *ai*, and *ai* for *e*.

5. The letter *r* is often changed for *s*.

6. Our *s*, with its accidental sound *ze*, is generally replaced by two *s*, and in the same way our two *s* by simple *s*.

7. It adds *i* before *e*, or puts it instead of this last letter.

8. The *g* is put instead of our *j*.

9. It changes the Burgundian *o* and the *a* into *e* mute.

The **Burgundy Dialect** had the following characteristics:—  
(§ 12)

1. It added an *i* to almost all our initials, medials, or finals in *a* or in *e* (= *é*). This is its principal characteristic.

2. *o*, except when followed by *r*, was *oi* in this dialect.

3. The letter *g* served sometimes to mark the nasal *n*.

4. The *c* and the *s*, with the natural sound, are replaced by *z*.

5. In some parts *mouillé l* is expressed by two *l*, by *lh*, or *lg*.

I have already observed that there existed differences in the language from province to province. I insist upon this, and like Fallot I add, 'that in the whole extent of provinces assigned to each of the three dialects, I have met with nothing striking enough nor distinct enough to authorise me in making of the language of the province where these differences are found a dialect separate from that with which I have classed it.'

### § 29. French Words of Provençal Origin.

The Provençal, or Langue d'Oc, was spoken in the Dauphiné, Lyonnais, Auvergne, Limousin, Saintonge, in France; out of France, in the east of Spain, in Catalonia, in the province of Valentia and Balearic Isles. Besides this, in part of Switzerland, Geneva, Lausanne, the south of Valais, and in Savoy. The dialects were numerous (see Diez, Grammatik, vol. i., p. 105): they all remain as *patois*.

French owes the following words to Provençal:—

autan	south wind	dorade	gold fish
badaud	lounger	fâcher	to make angry
badin	playful	forçat	convict
cap	cape	jaser	to chatter
carnassier	carnivorous	radis	radish
			etc.

### § 30. French Words of Italian origin.

affidé	confederate	caprice	caprice
altesse	highness	carabine	carbine
aquarelle	water-colour	carcasse	carcass
arcade	arcade	caresser	to caress
arlequin	harlequin	carmin	carmine
arquebuse	arquebus	carnaval	carnival
bagatelle	trifle	carrousel	tournament
balcon	balcony	carton	pasteboard
balustrade	balustrade	cartouche	cartridge
banqueroute	bankruptcy	cascade	cascade
barque	bark (boat)	casemate	casemate
belladone	belladonna	casque	helmet
bémol	flat (mus.)	casserole	saucepans
boussole	mariner's compass	cavalcade	cavalcade
brave	brave	cavalerie	cavalry
bulletin	bulletin	cavalier	rider
burlesque	burlesque	céleri	celery
buste	bust	citadelle	citadel
cabinet	study	colis	package
cabriole	caper	colonel	colonel
cadence	cadence	contrebande	contreband
calibre	calibre	corniche	cornice
calme	calm	costume	costume
camée	cameo	coupole	cupola
canaille	rabble	cuirasse	cuirass
canevas	canvas	douane	custom-house
canon	cannon	douche	douche
cantine	canteen	ducat	ducat
caporal	corporal	escalade	escalade

escapade	escapade	parapet	parapet
escarmouche	skirmish	partisan	partisan
escorte	escort	patrouille	patrol
escrime	fencing	peccadille	peccadillo
espalon	broadsword	pédant	pedant
espalier	espalier	perroquet	parrot
espion	spy	perruque	wig
esplanade	esplanade	piano	piano
esquisse	sketch	piédestal	pedestal
estafette	estafette	pilastre	pilaster
estrade	platform	piston	piston
estropier	to cripple	pittoresque	picturesque
façade	façade	polichinelle	punch
fantassin	foot-soldier	poltron	coward
fausset	falsetto	populace	rabble
feston	festoon	porcelaine	china
filou	thief	primevère	primrose
forfanterie	boasting	profil	profile
fougue	fury	quadrille	quadrille
fracasser	to smash	redoute	redoubt
frasque	prank	régatte	regatta
frégate	frigate	riposte	repartee
gabion	gabion	révolte	revolt
ganache	blockhead	riz	rice
gazette	gazette	saccade	jerk
gourdin	cudgel	salade	salad
grandiose	grand	saltimbanque	mountebank
granit	granite	scarlatine	scarlatina
incarnat	rosy	sentinelle	sentinel
infanterie	infantry	sépia	sepia
isoler	to isolate	serviette	napkin
macaron	macaroon	soldat	soldier
madonne	madonna	soldatesque	soldierly
madrigal	madrigal	sonate	sonata
manège	horsemanship	sorbet	sherbet
mascarade	masquerade	stance	stanza
médaille	medal	supercherie	deceit
mercantile	mercantile	svelte	slender
modèle	model	talisman	talisman
mosaïque	mosaic	ténor	tenor
muscadin	fop	timbale	kettledrum
niche	niche	trombone	trombone
numéro	number	turquoise	turquoise
opéra	opera	violon	violin
palette	pallette	volcan	volcano
panache	plume	voltiger	to fly, hover
pantalon	pantaloons	etc., etc., etc.	
parasol	sunshade		

**§ 31. French Words of Spanish Origin.**—Some of these words have been introduced through Spanish from the Arabic. (Compare § 33.)

abricot	apricot	embargo	embargo
albinos	albino	embarcadère	wharf
alcôve	alcove	haquenée	ambling nag
alezan	chesnut horse	incartade	prank
anchois	anchovy	indigo	indigo
baroque	odd	jasmin	jessamine
basané	tawny	jonquille	jonquil
bizarre	strange	laquais	lacquey
cabrer	to rear	mantille	mantilla
camarade	comrade	marmelade	marmalade
caparaçon	comparison	matamore	bully
caramel	caramel	mérinos	merino
case	cabin	salade	salad
cassolette	scent-box	savane	savanna
castagnettes	castanets	sieste	siesta
casuiste	casuist	soubresaut	start
chocolat	chocolate	tabac	tobacco
diane	morning-drum	tomate	tomato
duègne	duenna	vanille	vanilla
<i>etc., etc.</i>			

**§ 32. French Words from India, China, etc.**

bambou	bamboo	palanquin	palanquin
brahme	brahmin	thé	tea (Chinese)
pagode	pagoda	<i>etc., etc.</i>	

**§ 33. French Words from Hebrew, Turkish, Arabic, etc.**

alchimie	alchemy	derviche	dervis
algèbre	algebra	janissaire	janissary
bazar	bazaar	pacha	pacha
borax	borax	sofa	sofa
café	coffee	taffetas	taffeta
caravane	caravan	talisman	talisman
cimenterre	scimitar	zéro	zero
coton	cotton	<i>etc., etc.</i>	

**§ 34. French Words of Russian Origin, etc.**

calèche	barouche	sable	sable
czar	czar	steppe	steppe
polka	polka	<i>etc., etc.</i>	

**§ 35. French Words from American Colonies, etc.**

acajou	mahogany	maïs	maize
ananas	pineapple	ouragan	hurricane
boucanier	buccaneer	quinquina	Peruvian bark
cacao	cocoa	quinine	quinine
caïman	cayman	sagou	sago
olibri	humming-bird	tapioca	tapioca
condor	condor	tatouer	to tattoo
jalap	jalap	etc., etc.	

**§ 36. French Words of English Origin.**

ballast	budget	comité	gin
beaupré	cabestan	dandy	grog
bifteck	cabine	dock	groom
bill	chèque	dog-cart	hélér
bosseman	clown	drainer	humour
bouledogue	club	drawback	jockey
boxe	coke	express	jury
break	comfort	fashionable	paquebot
		etc., etc.	

**WORD FORMATION.\***

**§ 37. French consists of two great vocabularies of words:—**

(a) The popular vocabulary, developed slowly and unconsciously by the people during the first eleven or twelve centuries from spoken Latin, etc.

(b) The non-popular vocabulary, formed deliberately from literary Latin. Such "learned" words, as they are called, date from the eleventh and twelfth centuries till the present day. They were made in large numbers during the fifteenth and sixteenth centuries, but the manufacture has never really ceased.

It is only to the popular vocabulary that the following remarks apply.

\* French word-formation is too wide a subject to be treated here in anything but the barest outline. The subject is best studied in Diez's *Grammatik der Romanischen Sprachen* and in his *Wörterbuch*; in M. Gaston Paris's *L'Accent Latin*, etc. In the Introduction to his Etymological Dictionary, Brachet acknowledges his obligations to Mützner's *Französische Grammatik*, but he gives nevertheless much that is not to be found in Mützner's work. Unfortunately the various works of Brachet do not always agree together. The French edition of Brachet's Dictionary treats the subject of Derivation easily and well. The

**§ 38. Influence of the Tonic Accent on the formation  
of Words.**

1. In Latin, accent depends on quantity,\* in French, quantity depends upon accent (§ 78).

The chief rules for the accent† in Latin are—

The accent is never laid upon the last syllable, but—

In dissyllables, the accent is always on the penult, *Ro·mae*, *ar·ma*, *bo·na*.

In trisyllables, etc., the accent is laid (a) upon the penult, if that penult is long: *tege·ntes*, *pue·lla*, *pudi·cae*, *civi·lis*; (b) upon the antepenult, if the penult is short: *po·stü·las*, *ho·mînes*.

2. Every French word is accented (a) on the last syllable, if it does not end in *e* mute; (b) upon the last but one, if it does end in *e* mute (§ 52):

*briga·de, vaseu·r, inévi·ta·ble, pastora·l.*

3. Every French word belonging to the old and popular vocabulary has the syllable accented which was accented in Latin:

*fré·le, fra·gilis, tiè·de, te·pidus.*

4. The converse is rarely untrue:‡ every French word which does not accent the same syllable as the corresponding Latin word is of learned formation, and is more or less modern:

*fragi·le, fragili·s; tepi·de, te·pidus.*

English edition is practically a different book, and is less easy. In Professor Max Müller's *Lectures on Language*, Professor Whitney's *Language and the Study of Language*, Mr. Peile's *Latin and Greek Etymology*, etc., the general laws of phonetic change can be followed in detail. A more or less complete study of such books should precede the reading of special works on French word-formation. The following short sketch can be understood without any such preparation.

\* See Peile, *Etymology*, pp. 200, 201, etc.

† No distinction is here drawn between acute and circumflex accent.

‡ In some old words the accent in the Latin has been displaced before the French word was formed; thus, *mo'rđre* is from *mo'rđre*, and not from *mordē're*; others are *souris*, *foie*, from *sori'cēm*, *fi'cātūm*, and not from *so'ricēm*, *fīcātūm*. But such words are rare.

## § 39 Permutation.\*

## VOWELS.

The changes to which the Latin vowels and diphthongs have been subjected in their passage into French are exceedingly various. These changes depend greatly upon quantity, and upon the fact of the vowel being accented or not. † It is not intended here (while pointing incidentally to this) to do more than to show the ease with which the vowels pass into one another. The Latin vowel often remains.

<i>French a from Latin a.‡</i>			
a'ne	ă'sinus	ca'r	quā're
a'rbre	a'rbor, a'rborem	salu't	sălu'tem
aspe'rge	aspăragus		
<i>French e from Latin a.</i>			
me'r	mă're	porte'r	pertă're
pè're	pa'trem		
<i>French ai from Latin a.</i>			
ai'me	ă'mo	mai're	mă'jor
chai'r	ca'rñem	ai'gu	ăcu'tus
plaisir'	plăce're	laisse'r	laxa're
<i>French e from Latin e.</i>			
crue'l	crudē'lis	légume	lègu'men
<i>French a from Latin e.</i>			
luca'rne	luce'rna	farou'che	fëro'cem
<i>French i from Latin e.</i>			
li're	lĕ'gere	régist're	rege'stum
loisi'r	licē're	scie'r	sěca're
i've	e'brius		
<i>French ei from Latin e.</i>			
sei'gneur	senio'rem	sei'ze	se'decim
serel'n	sérē'nus		

\* To be able to judge fairly of the changes to which vowels and consonants have been subjected in their passage into French, the difference in the English reading of Latin, and the probably correct reading, must not be neglected. See on this subject *Syllabus of Latin Pronunciation*, drawn up by Professors Munro and Palmer; Dr. Smith's *Latin Grammar*, §§ 819 to 918, etc., etc.

† Examples are given of accented and unaccented syllables. The length by nature of the Latin vowels is marked each time. The accented syllable is indicated by a dot: a'sinus. This is done, even in monosyllables, so that the Latin and French may be easily compared.

‡ For a short history of the Latin vowels and diphthongs, see Brachet's *Etymological Dictionary*. Introduction. For details, see Diez's *Gram-*  
... vol. i.

	<i>French oi from Latin e.</i>		
avoīne	avē'na	moi'	me·
<i>French i from Latin i.</i>			
sourci'l ami·	supercl̄ium amī'cus	ima'ge	ima'ginem
<i>French e from Latin i.</i>			
crē'pe pele'r	cri'spus pila're	dēlu'ge	dilū'vium
<i>French a from Latin i.</i>			
balānce	bila'ncem	sanglier	singula'tis
<i>French ei from Latin i.</i>			
fei'ndre	fingere	sei'n	si'nus
<i>French oi from Latin i.</i>			
poi'vre foi' poi's	pi'per fi'dem pi'sum	nōi'r ploy'er	ni'grum plica're
<i>French o from Latin o.</i>			
no'm	nō'men	honnu'e'r	hōnō'rem
<i>French ou from Latin o.</i>			
roue farouche tou'r	rō'ta ferō'cem to'rhus	jou'e'r devou'e'r fourmi'	jōca're devōta're formi'ca
<i>French eu from Latin o.</i>			
fleur bœu'f	flō'rem bō'vem	veu'x	vō'lo
<i>French ui from Latin o.</i>			
hui't	o'cto	nui're	nō'cere (for nōcē're)
<i>French u from Latin u.</i>			
mu'r	mū'rūs	supe'rbe	supe'rbus
<i>French o from Latin u.</i>			
no'mbre po'nce	nū'mērus pū'mīcēm	o'nde ortie'	u'nda urti'ca

*French o from Latin au.*

o'r	au'tum	clo's	clau'sum
cho'se	cau'sa		

*French ou from Latin u.*

cou'pe	cū'pa	gouverne'r	güberna're
pou'l's	pu'l'sus	soupço'n	suspiciō'nem
jou'g	jū'gum		

*CONSONANTS.*

In order to understand the following remarks on the permutation of consonants, it is necessary to study §§ 92, 93, where the consonant sounds are classified.

It is also important to notice :—

1. That the initial consonants constantly remain unchanged.
2. That the medial consonants change oftenest.
3. That the finals more often drop off than change.
4. That the change often arises from *assimilation*; more rarely from *dissimilation*.
5. That the change is from mute to spirant; rarely from spirant to mute.
6. That the change is generally from hard to soft; rarely from soft to hard.
7. That the soft often sink into a vowel.
8. That the change of sound from one *organ* to another is almost unknown.\*

*GUTTURALS.*

*k*, *q*, *c*, were equivalent symbols in Latin. *k* was extremely rare; *q* was employed only when followed by *u* or *v*; *c* was in common use. Those few French words in which *k* occurs are of quite modern manufacture, and are not from the Latin, but from the Greek: *kilomètre*; *kilogramme*.

Both *q* and *c* sink into *g*, the soft guttural.

*French g from Latin c.*

*gros*, *crassus*; *venger*, *vindicare*; *aigu*, *acutus*.

*French g from Latin q.*

*aigle*, *aquila*.

Sometimes the symbols *q* and *c* interchange; the hard guttural remaining: *quene*, *cauda*; *car*, *quare*.

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amples occur in patois: *amikié* for *amitié*, *ghieu* for *Dieu*.  
i patois). *Mékier*, *moikié*, for *métier*, *moitié* (Canadian French).  
*Müller's Lectures*, p. 185, note, and *Student's English Language*,

LABIALS.*French b from Latin p.*

double timbre	dplus tympanum	cable abeille	capulus apicula
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*French f from Latin p.*

chef	caput	nifie	mespilus
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*French v from Latin p.*

saven navet	seponem napus	cheveu pauvre	capillus pauperem
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*French v from Latin b.*

fève livre	faba librum	hiver avoir	hibernus habere
---------------	----------------	----------------	--------------------

*French b from Latin v.*

courber brebis	curvare vervecem	corbeau embler	corvellus involare
-------------------	---------------------	-------------------	-----------------------

*French f from Latin v.*

fois bref	vices breuem	boeuf serf	bovem servus
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THE DENTALS.*French d from Latin t.*

coude donc	cubitus tunc	gourde	cucurbita
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*French t from Latin d.*

vert dont	viridis de unde	souvent	subinde
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*French ss from Latin x.*

laisser issir (old)	laxare exire	essaim cuisse	examen coxa
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THE TRILLS.*French l from Latin r.*

autel palefroi	altare parafredus (L.L.)	crible flairer	cribrum fragrare
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*French r from Latin l.*

rossignol titre	lusciniola titulus	chapitre épitre	capitulum epistola
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## THE NASALS.

	<i>French m from Latin n.</i>	
nommer	nominare	femme
		femina
nappe ponce	mappa pumicem	rien

## TRILLS AND NASALS.

	<i>French l from Latin n.</i>	
Bologne	Bononia	aller
		adnare (?)
ordre diacre	ordinem diaconum	Londres timbre

*French r from Latin n.*

niveau	libella	poterne
		posterula

The following permutations are anomalous.\*

	<i>French c (= s) from Latin c (= s).</i>	
ciel	coelum	cire
cierge	cereus	cera

*French s from Latin c.*

sangle génisse	cingulum junicem	gésir vermisseau
		jacere vermicellus (L.L.)

*French z from Latin c.*

onze lézard	undecim lacerta	seize
		sedecim

*French ch (chemin) from Latin c.*

chantre chose	cantor causa	château chien
		castellum canem

*French g (= j) from Latin g.*

géant	gigantem	large
		largus

*French c (= s) from Latin g.*

gencive	gingiva

*French s from Latin g.*

fraise	fragum

\* For explanations of these changes see Diez, *Grammatik: Latin Consonants*, and Brachet's Dictionary, English edition.

*French c (= s) from Latin t.*

annoncer	annuntiare	malice	malitia
leçon	lectionem		

*French ss from Latin t.*

boisson	bibitionem (L.L.)	justesse	justitia
tristesse	tristitia		

*French j from Latin g.*

jaune	galbinus	joie	gaudium

*French j from Latin 'i consonans.'*

juger	judicare	juin	Junius
jà (déjà)	jam	jeune	juvenem

*French g (= j) from Latin 'i consonans.'*

gésir	jacere	génisse	junicem

*French ch from Latin 'i consonans.'*

sache	sapiam	sachant	sapientem

*French u from Latin l.*

See § 214.

## § 40. Subtraction and Addition of Letters.

1. Letters have dropped off from the end of words : **APOCOPE** : *argent, argentum.*

2. Letters have dropped off from the middle of words : **SYNCOPE** : *image, imaginem.*

3. Letters have dropped off from the beginning of words : **APHÉRESIS** : *blé, ablatum; on, homo.*

4. Letters have been added to the beginning of words : **PROTHESIS** : *haut, altus.*

5. Letters have been added to the middle of words : **EPENTHESIS** : *concombre, cucumerem.*

6. Letters have been added to the end of words : **EPITHESIS** : *sans, sine.*

Roughly speaking, accented Latin syllables have remained in French : unaccented syllables have dropped off.

1. In Latin words of two syllables the accent is always on the penult. In French resultants, therefore, this penult alone has remained, the last syllable has disappeared, or has left *e* mute as its representative.

o'r	au'r'um	na'ppe	ma'ppa
ou'	u'b'i	ver'be	ver'bum
trunc'	trunc'u's	etc., etc., etc.	

In Latin words of more than two syllables the accent is always (*a*) on the penult, if it is long; (*b*) on the antepenult, if the penult is short. In the former case the last syllable only suffers apocope; in the latter, both the last syllable and the last but one disappear.

santé	sanitá·tem	ima'ge	im'aginem
ami	ami'cus	peu'ple	po'pulus
etc.,	etc.,	etc.	etc.

Words which break this rule are not of popular formation, and are more or less modern.

In both (*a*) and (*b*), traces may remain in the shape of consonants or of *e mute*, but the syllables, as syllables, may be said to have vanished.

2. The vowel in that syllable which immediately precedes the tonic syllable may be long, or it may be short: if short, it suffers *syncope*; if long, it remains.

sevrer	sép(ä)rare	horloge	hôr(ö)lögium
recouvrer	récup(ë)rare	compter	comp(ü)tare
clarté	clar(ï)tatem	etc., etc., etc.	etc., etc., etc.

Words which break this rule are not of popular formation, and are more or less modern.

Consonants standing between two vowels in Latin, constantly suffer *syncope*.

roi	re(g)em	châtier	casti(g)are
maitre	ma(g)istrum	douer	do(t)are
		etc., etc.	

Of every combination of two or more consonants, the first consonants have constantly suffered *syncope*; the last has remained.

noces	nuptiae	sujet	subjectus
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3. The most important case of *prothesis* is the addition of a vowel to help the pronunciation of such consonantal sounds as *sc*, *sm*, *sp*, *st*; *esprit*, *spiritus*; *espérer*, *sperare*; *ester*, *stare*.

In many cases the *s* has dropped out: *étable*, *stabulum*; *étroit*, *strictus*.\*

4. The most important cases of *epenthesis* are the addition of *b* between *mr*, *ml*, *cum(ü)lus*, *combe*, *cucum(ë)rem*, *concombre*; and of *d* between *lr*, *nr*, *tenere*, *tiendrai*.

5. The most important case of *epithesis* is the addition of *s* to the first person of the tenses of verbs: *je vois*, *je dois*, etc.

\* *S*, although unsounded, remained till the last century: it has now been for the most part rejected, and its former place marked by a circumflex accent (§ 49): *maitre*, *maistre*. It still remains in some proper names: *Duguesclin*; *Le Maistre*. It is unsounded (§ 140).

### Composition.

§ 41. Compound words are of two kinds—

(1) Those words in which the modifying and the modified word are merely placed side by side, and in which neither the one nor the other loses its independent existence. These are sufficiently discussed in §§ 152, 218.

(2) Those words in which the modifying word has been so welded with the word modified, that the independence of either one or both words is gone, and the accentuation is that of a simple word;\* such are : *oripeau, flamberge, merluche, Lundi, Mardi, Mercredi, Jeudi, Vendredi, Samedi, autruche, connétable, aubépine, midi, malheur, printemps, rafort, baûqueroute, minuit, banlieu, fainéant, licou*, etc., etc.

By far the most important series of Compound words are those formed by particle prefixes.

The following lists only include prefixes of popular origin, and not all of those. Learned prefixes are not given; for the most part they tell their own story.

It does not necessarily follow that every French word which may possess any one of these prefixes has a similar origin; in some cases the entire word has been imported from Latin into French; in others the word has been formed, by analogy, from Latin or French materials.

\* As long as the compound parts of a compound word convey separate and distinct ideas, the accentuation follows the general sense of the combination (§ 53): when this loose connexion ceases, the ordinary rules of word accentuation are followed (§ 52).

In Modern French the accentuation is a test of inferior value—the difference between accented and unaccented syllables is too small (§§ 52-6); in English it is often the only test between a real compound word and the mere agglutination of two or more words. (Latham's *English Language*, p. 226.) Compare also German *separable* and *inseparable* verbs. Some words have an intermediate position, and may be supposed to have a semi-accent. In some Latin words the prefix was accented, in others not; partly from this reason, and partly because of changes in the mode of formation, the derivation of compound words presents difficulties. These are well explained by G. Paris in *L'Accent Latin*, pp. 82, 83.

**Prefixes.**

ab-	a-, av-	aboculus (L.L.)	aveugle
ab-	a-, av-	ab-ante	avant
ad-	a-, av-	advocatus	avoué
		advertere	avertir
cum-	co-, com-, con-	coöperire	couvrir
		cum + battuere (L.L.)	combattre
de-	de-, dé-	dé + choir	déchoir
		devorare	dévorer
dis-, di-	dé-, des-	dé + chausser	déchausser
e-, ex-	e-, es-	erraticus	erratique
in-	en-, em-	examen	essaim
		inflate	enfler
inde-	en-, em-	indeviare (L.L.)	envoyer
		inde + portare	emporter
inter-	entre-	entre + voir	entrevoir
		entre + tenir	entretenir
post-	puis-	post-natus	puiné
		post	puis
per-	par-	perfectus	parfait
		per + donare	pardonner *
præ-	pré-	praedicare	précher
pro-	por-, pour-	protrahere	portraire (obs.)
		provide	whence <i>portrait</i>
re-	ré-, re-, r-, res-	reducere	réduire
		refugium	refuge
		re + apportare,	rappor
		resuscitare,	ressuciter
sub-	sou-, sous-, su-	subridere	sourire
		subinde	souvent
		subjectus	sujet
subtus-	sous-, sous-	subtus + trahere	soustraire
super-	sur-, sour-	supervenire	survenir
		supercilium	sourcil
trans-	tré-, tra-	trans + ducere	traduire
ultra-	outre-	ultra + mare	outremer
vice-	vi-	vice + comitem	vicomte
		etc., etc.	

\* *Per, præ, pro*, are often mixed up. (See Diez, vol. ii., p. 429.)

### Derivation.

§ 42. Derivation in its widest sense includes all processes by which new words are formed from given roots. Thus used, the term includes composition (§ 41) on the one hand, and grammatical inflexions on the other; but it is usual and convenient to employ the word with the narrower meaning of word-formation by additions *after* the root; i.e., by *suffixes*.

### Suffixes.

#### Accented. (§ 38.)

-ā·lis	-a'l, -e'l	mortā·lis	morte'l
-ā·men	-ai'm, -ai'n	diurnā·lis	journā'l
-ī·men	-i'n, ai'n	aerā·men (L.L.)	airai'n
-ū·men	-u'n	exā·men	essai'm
-a·ntia	-a'nce	sagī·men (L.L.)	sai'n (lard)
-a·ntem	-a'nt, -a'nd	repugna·ntia	répubga·nce
-e·ntem	-e'nt	ama·ntem	ama'nt
-ā·nus	-e'n, -ie'n	merca·ntem	marcha'nd
-ē·na	-ai'n	servie·ntem	serge'nt
-ē·nus	-oi'n, -e'ne, etc.	pagā·nus	paie'n
-ē·na	-oi'n, -e'ne, etc.	christiā·nus	chrétie'n
-ē·nus	-ei'n, -in	mundā·nus	monda'i'n
-ā·ris, -ā·rius	-er, ie'r	avē'na	avoine'
-a·tus, -ā·ta	-ē', -ē'e	arē'na	arè'ne
-a·ster	-ātre	plē'nus	plein'
-ā·cem	-ai'	venē'num	veni'n
-ē·la	-elle	familiā·ris	familie'r
-ē·lis	-e'l, -a'l	ducā·tus	duché'
-e'llus	-el, -eau'	patra·ster	parā·tre (old)
-ē·cem	-i's	matra·stra (L.L.)	marā·tre
-e'stus	-e'ste (-ē'te)	fidē'lis	vrai'
-i'cem	-i's, -i'x, -i'sse	verā'cem	chande'lle
-i·sta	-i'ste	candē'la	cruel'
-erna	-erne	crudē'lis	féa'l
-i'lis	-i'l	fidē'lis	agneau'
-i'gnus	-i'n	agne'llus	brebi's
-i'nus	-i'n	vervē'cem	fune'ste
		fune'stus	hone'ste
		hone'stus	honnié'te
		radi'cem	radi's
		perdi'cem	perdrī'x
		legi'sta (L.L.)	légi'ste
		cave'rna	cave'rme
		civilis	civi'l
		beni'gnus	bénii'n
		vici'nus	voisi'n

-i'vus	-i'f	fugiti'vus	fugiti'f
-le'ntus	-le'nt, -la'nt	viole'ntus	viole'nt
		sanguinole'ntus	sangla'nt
-me'ntum	-me'nt	alime'ntum	alime'nt
-ōrem	-eu'r	salvatō'rem	sauveu'r
-ō'sus	-eu'x	gloriō'sus	glorieu'x
-ō'nem	-o'n	pavō'nem	pao'n
-iō'nem	-o'n	messiō'nem	moiso'n
-tiō'nem	-so'n	ratiō'nem	raiso'n
-tā'tem	-té'	securitā'tem	sureté'
-l'cus	-i', -i'c	amī'cus	ami'
-ū'ca	-u'e	lactū'ca	laitu'e
-ōrius	-oi'r	dormitō'rium	dortoir
-u'ndus	-o'nd	fu'ndus	fo'nd
-ū'nus	-u'n	importū'nus	importu'n
-ū'ta	-u're	factū'ra	factu're
-u'rnu's	-ou'r	diu'rnu's	jou'r
-ū'tus	-u'	cornū'tus	cornu'.

etc.

*Unaccented. (§ 38.)*

-eus, -ius	-ge, -che	lā'nēus	la'nge
-ea	-ge, -gne	cē'rēus	cie'rge
-tia	-che, -ce	li'nēa	li'gne
-icem	-se, -ce, -ge	că'vea	ca'ge
-icus	-che, -ge	grā'tia	grā'ce
-a'ticus	-age	audā'cia	auda'ce
-ilis	-le	hi'rpīcem	he'rse
-itus	-te	po'rticus	po'rche
-olus	-le	sē'rica	se'rge
-ulus	-le	silva'ticus	sauva'ge
		forma'ticum	froma'ge
-a'culus	-a'il	fiē'bilis	fai'ble
-e'culus	-i'l	hū'milis	hu'mble
-i'culus	-ei'l	ve'ndīta	ven'te
-u'culus	-ou'il	diā'bōlus	dia'ble
		po'pūlus	peu'ple
		fā'būla	fa'ble
		gubernā'cūlum	gouvernai'l
		vulpē'cūlus	goupi'l
		api'cūla	abeille
		fanu'cūlum	fenou'il

etc.

**OBSERVATION.**—To prevent confusion between the masculine and neuter nouns of the second declension, the former are usually referred to in the Nominative, and not the Accusative. See *Appendix, B.*

## BOOK II.—PHONOLOGY.

## CHAPTER I.—ALPHABET, SYLLABLES, ACCENT, ETC.

## THE ALPHABET.

§ 43. **Names of the Letters:** (1) The letters, which are used to represent the various sounds employed in speaking any language, form its alphabet.

The French alphabet is the same as the English.

It is important not to confuse the names of the letters with their sounds; the sounds given to the letters often vary, the names do not.

(2) The names of the vowels in French are :—

a (*fâchez*), e (*été*), i (*ici*), o (*écho*), u (*tu*).

(3) There are two ways of naming the consonants in French. The following is the ordinary way :—

*bé, cé, dé, effe, gé, ache, ji, ka, elle, emme, enne, pé, ku, erre, esse, té, vé, ics, zède.*

*w* is called ‘*double vé*,’ and *y* ‘*i grec*.’

The following is the better way. The names then correspond as much as possible to the sounds :—

*be, de, fe, ghe, he, je, ke, le, me, ne, que, (ke) re, se, te, ve, xe (kse) ze.*

*c* may be called *se* or *ke*; *w* may be called *ou* or *ve*.

§ 44. **Imperfections of the French Alphabet.**—For an alphabet to be perfect, every separate sound should have a separate symbol. The French alphabet, like the English, is imperfect :

(1) There are at least thirty-two sounds, and only twenty-six letters to represent them.

(2) The same letter may represent more than one sound: the *o* in *mode* has a different sound from the *o* in *rose*; the *g* in *manger* has a different sound from the *g* in *gant*.

(3) The same sound may have more than one letter to

represent it: the sound of *k* can be represented by *k*, *c*, and *g*.

(4) Many letters are silent: *gt* in *doigt*; *r* in *aimer*; *i* in *poigne*, etc.

(5) Two letters may represent but one sound: *eu* in *jewur*; *ch* in *chercher*; *an* in *tant*, etc.

(6) One letter may represent two sounds: *x* in *exercise*.

(7) The letters *n*, *m* sometimes help to represent vowel sounds, sometimes they are consonants; compare *bon* and *bonne* (§ 76).

### SYLLABLES.

§ 45. Division of Words into Syllables.—(1) A syllable must contain a vowel. It may or may not also have one or more consonants.

(2) Every inner syllable must begin with a consonant: \* *é-du-ca-tion*.

(3) Consonants coming together between two vowels must be divided: *sol-dat*.

Exceptions to (3).

i. Combinations of consonants, like *cr*, *dr*, *fr*, *fl*, *sl*, etc., in which *r* or *l* appears as second letter, must be left undivided: *ci-dre*, *ap-pli-que*.

ii. *ph*, *th*, *rh*, *ch*, † represent simple sounds. They must remain undivided: *flè-che*.

iii. *gn* usually = *ni*. The letters are undivided: *o-gnon*.

§ 46. Closed and Open Syllables.—A syllable followed immediately by a consonant sound is said to be *closed*, ‡ or stopped: *est-il*; *toute*. A syllable not immediately followed by a consonant sound is said to be *open*, ‡ or full: *tout*; *il est*.

§ 47. Long and Short Syllables. (See § 78, *Quantity*.)

\* This is not always true in verse.

† *ph=f*; *th=t*; *rh=r*; *ch=sometimes English sh, sometimes k* (see §§ 122-124).

‡ Do not confuse this with the French terms *fermé* and *ouvert* which are often applied to *sounds*.

### GRAPHIC ACCENTS.

§ 48. There are three graphic or written Accents in French :—

1. The Circumflex ^
2. The Grave \
3. The Acute /

§ 49. The CIRCUMFLEX accent is found over all the vowels.

(1) It usually shows that some letter (especially *s*) is no longer employed in spelling the word, thus :—

<i>âge</i>	is now written instead of <i>aage</i> ,
<i>sûr</i>	" " " <i>seur</i> ,
<i>tête</i>	" " " <i>teste</i> ,
<i>maitre</i>	" " " <i>maistre</i> ,
<i>côte</i>	" " " <i>coste</i> , etc., etc.

(2) Some of these vowels, with circumflex accent, have a different sound from the same vowels without the accent, thus :—*a* is usually different from *â*; *o* from *ô*; *é* from *ê* (§ 77).

§ 50. The GRAVE accent is placed over a vowel in a few words to distinguish them from others similarly spelt :—

<i>ou</i> , or ;	<i>où</i> , where ;
<i>la</i> , the ;	<i>là</i> , there ; etc.

But its chief use is over *e*, to strengthen the tonic syllable (see § 56, v.).

*lever*,                    *je lève*.

§ 51. The ACUTE accent is only found over *e*. It may have the same meaning as the circumflex or the grave, but its chief use is to show that the *e* is not to have the sound of *e* in *je*, but that of *e* in *thé* (§ 56, vi.): compare—

*général* and *recevoir*.  
*régal*     ,, *regard*, etc., etc.

### TONIC OR FORCE ACCENT.

§ 52. **Tonic or Force Accent in a Word.**—1. The syllable in a word which is pronounced with the greatest force is said to bear the **force or tonic accent**.

2. The word *accent* in this sense must not be confused with its more frequent use with reference to the signs ' ' ^ . These signs rarely in French point out the syllable upon which the tonic accent is to be laid.

3. In English the tonic or force accent may be laid upon—

- (a) the last syllable : *brigade*.
- (b) the last syllable but one : *ra·pour*.
- (c) the last syllable but two : *pa·storal*.
- (d) the last syllable but three: *in·evitable*.

But the tendency is to put the accent as near the beginning of the word as possible.

4. In French, on the contrary, the tonic accent is always laid upon the last syllable if the word does not end in *e mute*, and upon the last but one if it does end in *e mute*. Except in verse this is the last pronounced syllable: *brigade*, *vapeur*, *pastoral*, *inéritable*.

5. The syllable upon which the accent is laid is said to be the **tonic or accented syllable**. Those syllables upon which no accent is laid are said to be **atomic or unaccented syllables**.

6. The tonic accent in French is at all times much weaker than in English. Or, what practically is the same thing, the unaccented syllables in French are more distinctly pronounced than in English, so that the contrast is not so great between unaccented and accented syllables. Compare *cascade* (Eng.) and *cascade* (Fr.), *esteem* and *estime*, *fatigue* (Eng.) and *fatigue* (Fr.), etc., etc. When, as in *économie*, *vagabond*, *Normandie*, *éducation*, *comfortable*, etc., the French word is the same or nearly the same as the corresponding English one, there is a danger (§ 57) of wrongly accenting in French the syllable that is accented in English. This must be carefully guarded against, as it is doubtless one of the

principal causes of what is known as the "English accent" in the pronunciation of French.

The principle may be safely laid down, that the less difference a speaker makes between accented and unaccented syllables, the better is his pronunciation.\* This, of course is not true of English, where unaccented syllables are often scarcely heard (see § 81. 1).

**§ 58. Tonic or Force Accent in a Phrase.**—At the end of every phrase in French, there is a tonic or force accent over and above that found at the end of each word. To this accent the term **phrase-accent** may be conveniently applied. It is stronger than the ordinary word-accent. In fact, in the mouth of many speakers it is the only accent that is heard. The word-accent, already weak, is made still weaker.† See *Prosody*, for further details.

#### NOTES AND ILLUSTRATIONS TO CHAPTER I.

**§ 54. The Alphabet.**—“By an alphabet we mean a list of symbols which represent conventionally to the eye the sounds which are heard in the speech of a nation. An alphabet will therefore be perfect if the number of its symbols exactly corresponds to the number of simple sounds which are commonly distinguishable in the spoken language. But this perfection has probably never yet been reached; all known alphabets have failed either by defect, i.e., from not representing all the simple sounds, or by redundancy, in having more than one symbol for the same sound. They must also necessarily become imperfect by lapse of time. No nation keeps the sound of its language unaltered through many centuries. Sounds change, as well as grammatical forms, though they may endure longer, so that the symbols no longer retain their proper values; often, too, several different sounds come to be denoted by the same symbol: and in strictness the alphabet should be changed to correspond to all these changes. But little inconvenience is practically caused by the tacit acceptance of the old symbol to express the new sound; indeed, the change of language is so gradual, that the variation in the values of the symbols is

\* This is what Vigny means by ‘Leur langage (les Tourangeaux) est le plus pur français, sans lenteur, sans vitesse, sans accent.’

† It must not be forgotten that emphasis may displace the ordinary accent.

imperceptible. It is only when we attempt to produce the exact sounds of the English language less than three centuries ago that we realise the fact that if Shakspeare could now stand on our stage he would seem to us to speak in an unknown tongue; though one of his plays when written is as perfectly full of intelligence now as then. Such changes of sound are most developed in countries where many different dialects, through conquest, immigration, or otherwise, exist side by side; they are checked by the increase of education, and by facility of locomotion, both of which causes tend to assimilate all dialects to that one which by some lucky chance has become the literary speech of the nation."—*Encyclopædia Britannica*. 'Alphabet.'

**§ 55. Division of Syllables.**—In the rules given for the division of syllables the etymological division has of necessity been sacrificed to the merely syllabic division.

In theory, no doubt, the pronunciation ought to be subordinate to the components of which the word is built up: in practice the etymology may or may not coincide with the pronunciation. A compromise is the only way out of the difficulty: for the purposes of pronunciation, let the word be divided according to the undoubtedly artificial, but correct and convenient, method given; for other purposes let the etymology be followed.

It will be found that accents are employed in strict accordance to the rules given. Compare *respecter* and *réfléchir*, etc., etc. (see also §§ 67, 83).\*

In addition to the case in which a desire to display the etymology of a word may render it advisable to neglect this rule, we find in verse a frequent use of diphthongs as disyllables: it is evident that here again the syllable must begin with a vowel, and that the general rules are not applicable. This subject is treated in greater detail in the *Prosody*.

**§ 56. Graphic Accents.**—i. The Graphic Accents were adopted from the Greek, but they have not in French the same meaning as in Greek.

ii. They were introduced in the sixteenth century, to help learners to pronounce correctly, and were at first only employed for that purpose in elementary works.

iii. Till the present century they were employed with little or

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\* Diez recognises this formal division. 'The grave accent must be employed when *e* (according to the usual division of syllables) occurs at the end of a syllable or before *s* final. Compare *mè-ne*, *ré-gne*, *ré-gle*, *dès*, *procès*; and *terre*, *appelle*, *coquette*, *aspect*, *secret*, *fer*, etc.'—*Grammatik*, vol. i., p. 419.

no regularity.\* Authors seem to have allowed the printers to put them or to omit them as they liked. Hence the subject is full of inconsistencies and contradictions ; definite rules for their use are impossible.

iv. The accent may show that there has been contraction in comparatively recent times.†

This is especially true of the circumflex :

<i>même</i>	<i>mesme</i>
<i>être</i>	<i>estre</i>
<i>maître</i>	<i>maistre</i> .

But—

1. The acute over *e* may have this meaning :—

<i>méprisé</i>	<i>mesprisé</i>
<i>aimé</i>	<i>aimez</i> , etc., etc.

2. Many recent contractions exist, where no accents are employed (§ 426, C).

v. The accent may show that the vowel on becoming tonic or semi-tonic has needed strengthening (see § 353).

This is particularly true of the grave :

<i>lever</i>	<i>je lève</i> (tonic)
	<i>je lèverai</i> (semi-tonic)
<i>répéter</i>	<i>je répète</i> (tonic).

But—

1. The acute may be added with no other meaning :  
*aimé-je*              *puissé-je*.

2. Double consonants may be preferred (see § 353, b) :  
*jetter*              *je jette*.

3. If the circumflex is present already for other reasons, the tonic syllable is sufficiently marked by it :

<i>meler</i>	<i>je mêle</i> .
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4. If the acute is present already for other reasons, the tonic syllable may perhaps retain it (see § 353, a) :

<i>abréger</i>	<i>j'abrége</i> (tonic)
<i>répéter</i>	<i>je répéterai</i> (semi-tonic).

vi. The accent may show that the vowel has a sound when

\* Any one can convince himself that they were not much used by Racine, Boileau, Molière, Voltaire, etc., if he examine the letters written by these authors, which are exposed to view in the British Museum :—*Predictions*; *entièrement à vous*; *apres*; *prefuce* (RACINE). *Privilege*, *interesser*; *Art poétique* (BOILEAU). *Tres, assurement, d'être* (VOLTAIRE). (Accents have been put, however, according to modern usage, in quotations after 16th century.). See *Appendix A*.

† Thus the accent is put over *maître*, not because it is a contraction of *magistrum*, but of *maistre*.

accented, different from what it has when unaccented. This is only true of *e*, *a*, *o* (see § 79).

1. The accent over *e* may only show that it is not 'mute.' This the acute shows over atonic and therefore short syllables; the grave over tonic and therefore long syllables (§ 78). But not always (see § 79) :

*général,*  
*espèce,*  
*après.*

2. The circumflex over *a*, *o*, alters the pronunciation of the vowels : *tache*, *tâche*, *mode*, *côte* (see § 79, iv.).

vii. The accent may be used to distinguish one word from another.\* This only occurs in a few words :

<i>où</i> , where	<i>ou</i> , or
<i>là</i> , there	<i>la</i> , the
<i>à</i> , to	<i>a</i> , has
<i>dès</i> , from	<i>des</i> , some
<i>dés</i> , dice	<i>des</i> , some, etc.

But many words of similar spelling, but of different meaning, have no accent to distinguish them :

<i>plat</i> , flat	<i>plat</i> , dish
<i>tu</i> , thou	<i>tu</i> , past part. of <i>taire</i> .

viii. "The present system of French accentuation is scarcely a hundred years old, and has been of very slow growth. The Neufchatel Bible of 1535 has not a single accent. The acute accent on the final *e* seems to have been the first written accent used. Towards the end of the sixteenth century the grave accent is used as a mark of distinction over *à*, *ou* etc. The use of the circumflex over *e* instead of *es* (*même* instead of *mesme*) is severely censured by the Academy in the preface to the first edition of its Dictionary. Jacques Dubois † (sixteenth century) was the first who had a regular, though somewhat whimsical, system of accentuation. Up to the end of the last century considerable diversity prevailed as to accentuation. In an edition of Crébillon (2 vols. 4to, Imprimerie Royale, 1750) every word appears accented as at present, with the additional use of the circumflex over *rû*, *pû*, *aperçû*, and so on. The Geneva edition of Rousseau, in thirty volumes of 1782, and a Paris edition of Montesquieu of 1782, have, as far as I have observed, the system now in use. Bayle and the Dictionnaire de Trévoux use accents with great carelessness in the commonest words. The grave accent on the penultimate is regularly discarded in

\* Several reasons may combine : thus *dû* (owed), *sûr* (sure), have accents both to mark contraction and to distinguish them from *du* (of the), *sur* (upon).

† Silvius.

an edition of Racine of as late a date as 1799 (Paris P. Didot l'aîné).

"Who was the inventor of the present system? Not the Academy, which simply followed the received usage; nor Voltaire, who was notoriously careless as to spelling, but who, if he had invented it, would at least have laid down a guiding principle. Beza used accents, but I have no means of consulting his book. The plan of Du Guez (an *Introductorie* for to learn French trewly: London, no date, probably published about 1550) of writing accents below the line, is evidently a mere device for the use of foreigners."\*—MEISSNER.

**§ 57. Words in English with French Accentuation.**—“Accent is the stress of the voice upon a *syllable* of a word. Syllabic accent is an etymological one, and in oldest English it was upon the root, and not upon the inflectional syllables. By the Norman Conquest a different system of accentuation was introduced, which towards the end of the twelfth century began to show itself in the written language.”—MORRIS.

“The vocabulary of the French language is derived, to a great extent, from Latin words deprived of their terminal inflexions. The French adjectives, *mortal* and *fatal*, are formed from the Latin *mortalis* and *fatalis*, by dropping the inflected syllable; the French words *nationem* and *conditionem*, by rejecting the *em* final. In most cases the last syllable retained in the French derivatives was prosodically long in the Latin original; and either because it was also accented, or because the slight accent which is perceptible in the French articulation represents temporal length, the stress of the voice was laid on the *final* syllable of all these words. When we borrowed such words from the French, we took them with their native accentuation; and as accent is much stronger in English than in French, the final syllable was doubtless more forcibly enunciated in the former than in the latter language.”—MARSH.

“French accentuation even affected words of pure English origin, and we find in Robert of Gloucester *wisliche* (*wisely*) for *wisliche*; *begynyng*, *endyng*, etc.; and Chaucer rhymes *gladnes'se* with *distres'se*, etc.

\* Palsgrave (1530) employs the acute to point out the tonic syllable: *Apportez moi un fagot. Parainst lheretique se convertist.* Beza (1533) employs ~ with the same object. He points out the advantages of accents for the help of learners, but does not employ them like Du Guez. Pelletier (1555) suggests the use of an accent to show the omission of *s*, and the length of the vowel. Henri Estienne employs accents as they were employed for a long time afterwards, on the final e only to show when it is not mute: *verit*.

Spenser's accentuation exhibits the influence of French accent, and Shakespeare and Milton retain many words accented upon the final syllable, which are now accented according to the Teutonic method, as *aspéct*, *convérse*, *accéss*.

As early as Chaucer's time an attempt was made to bring the words of French origin under the Teutonic accentuation, and in the "Canterbury Tales" we find *mórtal*, *tem'pest*, *sub'stance*; and many words were pronounced according to the English or French accentuation, as *príson* and *prison'*, *tem'pest* and *tempest'*.

In the Elizabethan period we find a great tendency to throw the accent back to the earlier syllable of Romance words, though they retained a secondary accent at or near the end of the word, as *na"ti'on*, *sta"ti'on*.

1. Many French words still keep their own accent, especially—

(1) Nouns, in *-ade*, *-ier* (*eer*), *-é*, *-ee* or *-ine* (*-in*), as *cascade'*, *crusade'*, etc.; *cavalier'*, *chandelier'*, etc.; *gazetteer'*, *pioneer'*, etc. (in conformity with these we say *harpooneer'*, *mountaineer'*); *legatee'*, *payee'*, etc.; *balloon'*, *cartoon'*, etc.; *chagrin'*, *violin'*, etc.; *routine'*, *marine'*, etc.

Also the following words :—*cadet'*, *brunette'*, *gazette'*, *cravat'*, *canal'*, *control'*, *gazelle'*, *amateur'*, *fatigue'*, *anti'que*, *police'*, etc.

(2) Adjectives (a) from Lat. adj. in *us*, as *august'*, *benign'*, *robust'*, etc.; (b) in *ose*, as *morose'*, *verbose'*, etc.; (c) in *-esque*, as *burlesque'*, *grotesque'*, etc.

(3) Some verbs, as *baptize'*, *cajole'*, *caress'*, *carouse'*, *chastise'*, *escape'*, *esteem'*, etc., etc.

In many words, mostly of Latin origin, a change of accent makes up for the want of inflectional endings, and serves to distinguish (a) a noun from the verb, (b) an adjective from a verb, (c) an adjective from a noun :—

(a) aug'ment	to augment'
tor'ment	to torment', etc.
(b) ab'sent	to absent'
fre'quent	to frequent', etc.
(c) a com'pact	to compact'.
an ex'pert	to expert', etc.

(MORRIS.)

## CHAPTER II.—VOWEL SOUNDS.

§ 58. The vowel sounds are formed by the voice, modified, but not interrupted, by the various positions of the tongue and lips: examples—

<i>i</i>	in	<i>Paris.</i>
<i>â</i>	„	<i>fâchez.</i>
<i>ou</i>	„	<i>doux.</i>

The union in one syllable of any two vowel sounds forms a double vowel sound or diphthong: *ui* in *lui*; *oi* in *Louis*; *ouan* in *louange*.

## SYMBOLS EMPLOYED TO REPRESENT VOWEL SOUNDS.

§ 59. There are more vowel sounds than there are distinct letters to represent them. Various expedients are employed to remedy in part this defect in the alphabet:—

1. Accents are employed.
2. Two of the letters *a*, *e*, *i*, *o*, *u*, are employed in combination.
3. *N* and *m* are employed in combination with *a*, *e*, *i*, *o*, *u*.

§ 60. There are in French about fifteen vowel sounds.\* Nine of these vowel sounds can be represented by the simple letters *a*, *e*, *i*, *o*, *u*, sometimes with, sometimes without graphic accents.

1. *a* as in *fatigue.*
2. *â* „ *fâchez.*
3. *e* „ *je.*
4. *e* „ *thé.*
5. *i* „ *Paris.*
6. *o* „ *modéré.*
7. *o* „ *mortier.*
8. *o* „ *côte.*
9. *u* „ *du.*

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\* This number might be increased, but fifteen are enough for ordinary accuracy.

Several of these can be also represented by two of these letters combined, thus :—

- au* in *maure* = *o* in *mort*.
- au* „, *faut* = *o* „, *sot*.
- ai* „, *j'ai* = *é* „, *thé*.

Two can only be represented by combinations of the simple letters.

- 10. *eu* as in *jeu*.
- 11. *ou* „, *doux*.

Four can only be represented by combinations of the simple vowels with *n* or *m*.

- 12. *an* as in *fantaisie*.
- 13. *in* „, *fin*.
- 14. *on* „, *mon*.
- 15. *un* „, *jeun*.

The last four are called nasal \* vowels, the remainder oral vowels.

### SYMBOLS GROUPED ACCORDING TO THEIR SOUNDS.

§ 61. The three principal vowel sounds are *i*, *â*, *ou*. The others are mere modifications of these three. For purposes of comparison they are better arranged in groups. The vowel sounds in each of these groups are closely related.

- |    |           |                |                    |
|----|-----------|----------------|--------------------|
| 1. | <i>i</i>  | as in key-word | <i>Paris</i> .     |
| 2. | <i>e</i>  | „ „ „          | <i>thé</i> .       |
| 3. | <i>a</i>  | „ „ „          | <i>fatigue</i> .   |
| 4. | <i>in</i> | „ „ „          | <i>fin</i> .       |
| 5. | <i>a</i>  | „ „ „          | <i>fâchez</i> .    |
| 6. | <i>an</i> | „ „ „          | <i>fantaisie</i> . |
| 7. | <i>o</i>  | „ „ „          | <i>modéré</i> .    |
| 8. | <i>o</i>  | „ „ „          | <i>mortier</i> .   |
| 9. | <i>on</i> | „ „ „          | <i>mon</i> .       |

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\* This name is misleading : the sound does not come through the nose. (§ 85.)

10. *o* as in key-word *côté*.  
 { 11. *eu* „ „ „ *jeu*.  
 { 12. *e* „ „ „ *je*.  
 { 13. *un* „ „ „ *jeun*.  
 { 14. *ou* „ „ „ *doux*.  
 { 15. *u* „ „ „ *du*.

No English key-words are given: almost all the French vowel sounds differ essentially from the English ones, and can be learnt by the ear only.

A careful study of the key-words given is absolutely necessary. The vowel sounds should also be separated from their accompanying consonants, and *studied alone*.

#### DETAILS OF THE VALUE OF EACH SYMBOL.

§ 62. Unfortunately it is very inconvenient, from the different values given to the symbols, to make the grouping given above the basis of the necessary details. No way seems possible, except an alphabetical arrangement according to the symbols. This is done for the most part.

Vowels are ‘long’, ‘common,’ and ‘short,’ in French as in other languages, but the question of “quantity”\* is not introduced here except in one or two instances, for it is of comparatively small importance. A “common” length will seldom be wrong. In all the key-words the vowel has this ‘common’ length.

#### a, à.

§ 63. *a*, *à* are generally sounded as in key-word *fatigue*.

But:—

1. *a* when tonic, and closed by *r*, has somewhat the sound of *a* in *fâchez*.† Example: *gare*, *gendarme*.

2. *a* is silent in *aout* (August), but not in *aouté* (ripened), its derivative.

\* For *Quantity*, see § 78.

† Or open and tonic: *chat* (p. 66, note). But care must be taken not to make the sound quite like the *a* in *fâchez*. Englishmen are too apt to make this mistake.

## â.

§ 64. *â* is usually pronounced as in key-word *fâchez*.

But it has the sound of *a* (*fatigue*), in the Past Simple Indicative and Subjunctive :—

nous désirâmes qu'il parlât.

## e mute.

§ 65. Every unaccented *e* that ends a syllable is called an *e mute*, because it is, if possible, glided over, or even totally omitted : *villageois*, *demain*, *petit*, *ccla* (§ 81).

RULES UPON ‘E MUTE.’—1. When two or more syllables, each of which ends in ‘*e mute*,’ occur in immediate succession, it is only possible to glide over one *e* out of every two. It is usual to begin by pronouncing the first *e* : as, *reervoir*, pronounced *rec'voir*; *je ne le vois pas*, pronounced *je n' le vois pas*. Occasionally the sentence is made to run more smoothly by gliding over the first : *tu ne le vois pas*, pronounced *tu n' le vois pas*.

2. ‘*E mute*’ must be sounded between two consonants, which have the same, or nearly the same sound : *Ce sont les plus riches de tous ses parents*.

3. ‘*E mute*’ is always sounded before an ‘aspirated *h*,’ as *le haricot*; also before *oui*, *onze*, and *un*, one, used substantively : *le oui*, *le onze*.

4. ‘*E mute*’ is sounded in the pronoun *le*, after verbs in the imperative mood : *faites-le pour moi*.

## eu, eû.

§ 66. *eu*, *eû*, are generally sounded as in key-word *jeu*.

But *eu*, *eû* have the sound of *u*—

(1) Throughout the verb *avoir* : *il cut*, *il cût*.

(2) In all words having the ending *geure* : *gageure*.

CAUTION.—Care must be taken not to confuse the sound of *eu pure* with that of *e mute*. Compare *jeu*, *je* (§ 82, γ).

## e not mute, é, è, ê.

§ 67. 1. *e unaccented*, followed by a consonant in the same syllable (see § 45), is pronounced as if it were accented: *res-pec-ter*.

2. *e*, with any of the accents, or unaccented, but followed by a consonant in the same syllable, has the long sound of *e* in *théme*, when the syllable is closed and tonic, and only then: ex., *répète*, *collège*, *tête*, *certes*, *chef*, *sel*, *avec*, *amer*, etc., etc. Elsewhere the sound is short, or at most common. (See, however, *Long and short vowels*, § 78).

## ei, ai, aî.

§ 68. *ei*, *ai*, *aî*, are usually sounded as é in key-word *thé*.  
But:—

(1) *ai* and *ei*, with or without accent, when they occur in a closed tonic syllable (and only then), are sounded as é in *théme* (§ 78).

(2) Throughout the verb *faire*, in all atonic syllables, *ai* has the value of *e* in *je*: *faisais*, *faisant*, etc.\*

(3) *ai* followed by *l* *mouillé*, is a diphthong and = *a+i*: example, *aille*, *faillir*.

## ë.

§ 69. ë equals è in *poème*, *poète*, etc.; such words are now more commonly spelt *poème*, *poète*, etc.

## œ.

1. œ equals é in key-word *thé*: *CEtna*.

2. In œil, and compounds, œ is sounded as eu in *jeu* (§ 82, β).

## i, î.

§ 70. i, î are usually sounded as in key-word *Paris*.

But:—

(1) In the diphthong oi,\* the vowel *i=a*: *roi*.

(2) It is silent in *oignon*,† *poigne*, *poignet*, *poignée*, *poignard*, etc.

\* In q̄t it has its usual sound: *héroïsme*.

† Also spelt *ognon*.

## y.

§ 71. *y* usually equals *i* in key-word *Paris*.

But :—

- (1) Between two vowels it equals *double i*: thus, *ayant* = *ai-iант*; *appuyer* = *appui-ier*.
- (2) In *pays* and derivatives it also equals *double i*: *pays* = *pai-is*; *paysan* = *rai-isan*, etc.

## o.

§ 72. *o* is usually sounded as in key-word *modéré*.

But :

1. It has the sound of *ø* in *côté* :—
  - (a) when open and tonic : *écho*, *matelot*.
  - (b) when closed by the sound of *z* : *chose*.
  - (c) in the derivatives of *gros* (big); as *grossier* (coarse).
2. It has the sound heard in key-word *mortier*, only when closed by *r*.
3. It is silent in *bœuf*, *sœur*, *nœud*, *œil*, *Œtna*, *Œdipe*, etc.
4. It has the sound of *ou* in diphthong *oi*: *roi*.\*

## ô.

§ 73. *ö* is usually sounded as in key-word *côté*.

But in *hôpital*, *ö* equals *o* in *modéré* (§ 79).

## au.

§ 74. *au* is usually sounded as *ø* in key-word *côté*.

But when closed by *r*, it is pronounced like *o* in *mortier* :—  
ex. *maure*, *aurai*.

*ou*, *où*, *oû*.

§ 75. *ou*, *où*, *oû*, are always sounded as in key-word *doux*.

\* *Œil*, *œillet* = *euille*, *euillet*.

## u, û.

§ 76. u, û, are usually sounded as in key-word *du*.

But :

1. When in the syllable *qua* the *u* is sounded,\* it has the value of *ou* in *doux* : *équateur, aquatique*.

2. *u* is silent :

(1) In the syllables *gue, gui* : *figue, guérir, guimaure*.

(2) When preceded by *q* : *quatre, quiconque*.

## an, am, en, em.

§ 77. All these symbols usually represent the vowel sound heard in key-word *fantaisie*.

But :—

1. They lose their simple vowel value when followed either by a vowel † or by another *n* or *m* ; then—

*an=a+n'* : *anecdote : année*.

*am=a+m'* : *madame : flamme*.

*en=é+n'* : *il mène : ancienne*.

*em=é+m'* : *crème : dilemme*. ‡

2. *en* in diphthong *ien, yen=in*, thus *chien=chi-in*.

3. *en* is silent in third person plural of every tense of every verb : *chantent=chante*; *aimèrent=aimère*; the *e* is an *e* mute.

## in, im, ain, ein, aim.

All these symbols usually represent the vowel sound heard in key-word *fin*.

But :—

1. They lose their simple vowel value when followed either by a vowel or by another *n* or *m* : then—

*in=i+n'* : *inné*.

*im=i+m'* : *imaginer, immense*.

*ain=ai+n'* : *ainé*.

*aim=ai+m'* : *aimer*.

*ein=ei+n'* : *pleine*.

\* See § 84.

† See also *Hiatus* (§ 100), and *Liaison* (§ 129).

‡ On *emme*, see §§ 88 and 90.

## on, om.

Both these symbols usually represent the vowel sound heard in key-word *mon*.

But :—

1. They lose their simple vowel value when followed either by a vowel\* or by another *n* or *m* : then—

*on*=*o+n'*:      *prononcer, raisonner.*

*om*=*o+m'*:      *omission, homme.*

2. *on* in *monsieur*=*eu* in *jeu*.

3. *o* is dropped in *faon*, *paon*, *taon*. The pronunciation is *fan*, *pan*, *tan*.

## un, um.

Both these symbols usually represent the vowel sound heard in key-word *jeun*.

But :—

- They lose their simple vowel value when followed either by a vowel\* or by another *n* or *m* : then—

*un*=*u+n'*:      *brune.*

*um*=*u+m'*:      *brume.*

## NOTES AND ILLUSTRATIONS TO CHAPTER II.

§ 78. General Rules on Quantity.—Most vowels have not only one *long* sound and one *short* sound, but at least one intermediate sound which may be called *common*, *medial*, or *doubtful*.

Length in French depends mainly upon accent. Roughly speaking :

Tonic syllables are long.

Atonic syllables are short.

But accent in French is weak, and the extra length of the accented syllable will at all times be small. Much depends upon the vowel itself, and the nature of the consonants which follow.

\* See also *Hiatus* (§ 100) and *Liaison* (§ 129).

The following rules are sufficiently accurate for ordinary purposes :—\*

1. In an open atomic syllable the vowel is short : *fouet*.
2. In a closed atomic syllable the vowel is common : *foulard*.
3. In an open tonic syllable the vowel is common : *foot*.
4. In a closed tonic syllable the vowel is long : *foule*.

The following cautions are perhaps needed :—

1. The rules only treat of relative and not of absolute length, for each vowel has a length of its own. The consideration of this *length by nature* is not necessary here.
2. The same vowel sound will differ in length in the mouth of individual speakers.
3. Unstudied pronunciation differs greatly from deliberate and conscious pronunciation.†
4. These rules are framed for words by themselves. But the principle is true of words in combination. In a sentence, a tonic syllable often becomes atonic (§ 53), and the vowel from long becomes short or common. Or an open syllable is closed, and the vowel is lengthened.

\* That the rules given are based on correct principles, is borne out by the following testimony :—"On remarque généralement que dans les langues les plus anciennes, c'est la quantité qui domine et détermine l'accent, tandis que plus tard l'accent l'emporte sur la quantité."—G. PARIS, *L'Accent Latin*, p. 7.

"No short vowel occurs, in modern languages, in an accented, and very few long vowels in an unaccented syllable: indeed, if we mark a secondary accent, we may almost affirm that no long vowel is now found without either a primary or secondary accent."—ELLIS, *Alphabet of Nature*, p. 70. And again :—"It may be a question whether any true short vowel can ever receive the accent."—*Id.*, p. 142.

† "The only safe method is to listen to the natural speaking of some one who does not know that he is observed. This is conveniently done during the delivery of sermons or lectures. The only objection to this course is that a preacher or lecturer knows that his style of speech is liable to be criticized, and he may therefore indulge in rather a theoretical than a natural delivery. This is especially the case with professed orthoepists, whose pronunciation will necessarily labour under the suspicion of artificiality. And again, this plan is, of course, only possible with educated speakers, who are mostly fanciful in their pronunciation. It is never safe to ask such people how they pronounce a given word. Not only are they immediately tempted to "correct" their usual pronunciation, to tell the questioner how they think the word ought to be pronounced, and perhaps to deny that they ever pronounced it otherwise; but the fact of the removal of the word from its context, from its emotional and phonetic relation to preceding and following sounds, alters the feeling of the speaker, so that he has as much difficulty in uttering the word naturally, as a witness has in signing his name, when solemnly told to sign it in his usual handwriting."—*Early English Pronunciation*, p. 1087.

*Examples of Long, Common, and Short Vowels.*—The order is the same as that in § 61, where quantity is ignored. The same key-words are employed. Every key-word has a common vowel. The special symbol to be noticed is printed in Italics. The symbols in brackets are from Ellis's palaeotypic alphabet ; they are not intended for ordinary use, and may be left unnoticed.

1. *Paris.* [i]

1. Open atonic syllable, short :\* serviette.
2. Closed atonic syllable, common : agitant, gitant.
3. Open tonic syllable, common : Paris, Neuilly.
4. Closed tonic syllable, long : agite, gîte.

2. *thé.* [e]

1. Open atonic syllable, short : théière.
2. Closed atonic syllable, common : répétons, têtu.
3. Open tonic syllable, common : thé, j'ai.
4. Closed tonic syllable, long : thème, tête, collège.

3. *fatigue.* [a]

1. Open atonic syllable, short : Il va et vient.
2. Closed atonic syllable, common : fatigue.
3. Open tonic syllable, common : voilà, sofa.
4. Closed tonic syllable, long : exacte.

4. *fin.* [eʌ]

1. Open atonic syllable, short : J'ai faim et soif.
2. Closed atonic syllable, common : pinson.
3. Open tonic syllable, common : fin, faim.
4. Closed tonic syllable, long : pince.

5. *fâchez.* [ə]

1. Open atonic syllable, short : (?)
2. Closed atonic syllable, common : fâchez.
3. Open tonic syllable, common : ah!
4. Closed tonic syllable, long : fâche.

\* All diphthongal combinations are supposed, for the time being, to form two syllables. This is true in verse of a large number (*Prosody*). In a diphthong the rule would run more accurately thus :—*Most diphthongs have the tonic accent on the second vowel, and the first vowel is very short. In exceptions the accent is on the first vowel; in them the first vowel is common, perhaps long.* It is in sentences that open atonic syllables mostly occur.

† It may be fairly questioned whether the long and short vowels do not in this case differ in quality as well as in quantity ; but great convenience must excuse a little inaccuracy.

6. *fantaisie*. [aa]

1. Open atonic syllable, short : en haut.
2. Closed atonic syllable, common : entrer, ambassade.
3. Open tonic syllable, common : dans, dent.
4. Closed tonic syllable, long : antre, entre.

7. *modéré*. [o]

1. Open atonic syllable, short : cloaque. (?)
2. Closed atonic syllable, common : modéré.
3. Open tonic syllable, common : (?)
4. Closed tonic syllable, long : mode.

8. *mortier*. [aa]

1. Open atonic syllable, short : (?)\*
2. Closed atonic syllable, common : mortier, auriez.
3. Open tonic syllable, common : (?)
4. Closed tonic syllable, long : mort, maure.

9. *mon*. [oə]

1. Open atonic syllable, short : le son et la farine.
2. Closed atonic syllable, common : compacte, condition.
3. Open tonic syllable, common : mon.
4. Closed tonic syllable, long : comble, oncle, ombre.

10. *côté*. [o].

1. Open atonic syllable, short : héroïne.
2. Closed atonic syllable, common : côté, saumon.
3. Open tonic syllable, common : dépôt, beau, écho.
4. Closed tonic syllable, long : hôte.

11. *jeu*. [œ]

1. Open tonic syllable, short : peu à peu.
2. Closed atonic syllable, common : creuser.
3. Open tonic syllable, common : jeu.
4. Closed tonic syllable, long : précieuse.

12. *je*. [ə], ['h]

1. Open atonic syllable, short :
2. Closed atonic syllable, common :
3. Open tonic syllable, common :
4. Closed tonic syllable, long :

} see §§ 65 ; 81.

\* Apparently this vowel sound is never open, for it never occurs except when *r* follows. It is a mere variety of No. 7 above. But the difference is sufficiently striking for it to merit a separate place.

13. *jeun.* [eʌ]

1. Open atonic syllable, short : *un à un.*
2. Closed atonic syllable, common : *Undine.*
3. Open tonic syllable, common : *brun, parfum.*
3. Closed tonic syllable, long : *humble.*

14. *doux.* [u]

1. Open atonic syllable, short : *fouet.*
2. Closed atonic syllable, common : *foulard.*
3. Open tonic syllable, common : *fou.*
4. Closed tonic syllable, long : *foule.*

15. *du.* [y]

1. Open atonic syllable, short : *lui.*
2. Closed atonic syllable, common : *cuvette, flûte.*
3. Open tonic syllable, common : *du, dû.*
4. Closed tonic syllable, long : *cuve, flûte.*

§ 79. **The effect of graphic accents upon quantity.**—It is stated in most grammars, (1) that the circumflex accent makes a vowel very long (*très-ouvert* [?]) ; (2) that a grave accent makes a vowel long (*ouvert* [?]) ; (3) that an acute accent makes a vowel short (*fermé* [?]). This is only partially true. The vowel is relatively short, common, or long, according to its modern position, and independently of any graphic accents (see § 56).

1. *i, u, ai, and i, ï, aî, compared.*

No doubt the *î* in *gîte*, *û* in *sûr*, *aî* in *connaître*, etc., are longer than the same vowel sounds in *dit*, *jus*, *j'ai*, etc. In the former words the syllables are closed, in the latter they are open. But this is true of *vîte*, *sur*, *connaîssent*, where no accent is found. The circumflex accent in itself shows only that the modern word is probably a contracted form of an older one, and that the vowel had once the consonants necessary to give it "position" as understood in Latin. It says nothing for the length of the vowel as found in the modern form, where the origin and meaning of the accent is practically forgotten.

2. *eu and eû.*

All the above is true of *eu* and *eû*. But the sound of *eu*—especially if atonic—is apt to sink to the neutral sound of *e* mute; and care must be taken, in comparing the vowels, not to confuse the sounds (see § 81 γ).

3. *é, è, ê.—ai, aî, ei.*

With *e* the graphic accents usually correspond to the pronunciation. But even here they are not always trustworthy guides to the length of the vowels.

1. In *règle*, *règne*, *tête*, *prête*, etc., the penultimate syllable is closed and has the tonic accent; it is long. To this the grave and circumflex accents correspond. But if we alter the words to some small extent, so as to shift the tonic accent, there is only a partial change in the graphic accents. *Réglér*, *régler*, assume the acute accent to point out the shortened vowel, but *préter*, *têtu*, do not.

2. The penultimate syllable in *collège*, *protége*, *aimé-je*,\* is closed and tonic. The syllable is long, in spite of the acute accent.

3. The same is true of *e* when the presence of a consonant in the same syllable renders it unnecessary to put any accent: *chef*, *sel*, *cesser*, etc. The *e* is closed, and bears the tonic accent; the *e* is long, as in *tête*.

4. In *retraite*, *reine*, *neige*, *scigle*, *mauvaise*, *seize*, etc., the *ai* and *ei* are long; for the syllable bears the tonic accent, and is closed. But if the syllable *ai*, *ei* be open, the vowel sound of its own accord becomes common (if not short): *trait*, *mauvais*, *j'aurai*, *je sais*, *j'ai*, etc.

In such words, again, as *amertume*, *intérieur*, etc., the necessity for a strong syllable to do justice to the consonantal sounds which follow, point to a long deep stress, rather than to a short acute stress. Such is in reality the pronunciation, in spite of the acute graphic accent.\*

It must be acknowledged, however, that with *ai*, *ai*, *ei*, *é*, *é*, the constant assertion in books, that it always represents a long deep sound (*très ouvert*), does much to force the pronunciation, in spite of position. But nature resists; the sound *é* is constantly heard in atonic syllables in ordinary conversation, in spite of dictionaries and grammars.

#### 4. *a* and *â*; *o* and *ô*; *au*.

The sound of *a* in *tache*, etc., is sufficiently different from that of *â* in *tâche*, to be called a distinct vowel.

A still greater difference exists between *o* in *mode*, etc., and *ô* in *hôte*. In all we have four distinct sounds, symbolised usually by *a*, *â*, *o*, *ô*. Each vowel is long, common, or short, by its modern 'position.' In each of the words, *mode*, *hôte*, *tache*, *tâche*, the penultimate vowel is long, for it is closed and tonic. But if the syllable is atonic, the vowel becomes sensibly shortened, without regard to the graphic accent.

\* The same is true of *événement*, *avénement*, *répéterais*, etc., where there is a secondary accent. But as in French even the primary accent is weak, this secondary accent is necessarily difficult to detect (§ 52, 6).

Still the general tendency in these days of universal reading, to submit the pronunciation to the writing, has here, as in *é*, *è*, *ai*, *ei*, often proved stronger than the natural pronunciation : *ö* or *ä* is seen, and the attempt follows to give the word the long sound. And *ö*, *ä*, are often long in spite of position. Some words have resisted. Although *hôtel*, *rôti*, are now supposed to be more correct than *roti*, *hotel*, the world goes on saying *roti*, *hotel*, side by side with *rôti*, *hôtel*.

*Mauvais*, again, the dictionaries tell us, equals *môvais*, but certainly *movais* is usually heard. Contrast *mauve*, where *au* is tonic.

In *hôpital*, *ö* even descends to *o* in *modérë*. This, no one disputes.

§ 80. **Diphthongs.**—1. The union in one syllable of any two vowel sounds forms a double vowel sound, or diphthong : *ui* in *lui*; *oui* in *Louis*; *ouan* in *louange*.

For practical purposes this definition is sufficiently accurate. The following is given by Professor Max Müller :—"The diphthongs arise when, instead of producing one vowel immediately after another with two efforts of the voice, we produce a sound during the change from one position to the other that would be required for each vowel."

2. It is perhaps necessary to caution the student against the (till lately) common English explanation of a diphthong, viz., that it is the written combination of the letters *a*, *e*, *i*, *o*, *u*, without regard to the double or single sound. Certainly, in English it is objectionable to be obliged to speak of *a* in *fate*, *i* in *fine*, *pike*, etc., and the *u* in *amuse*, *mute*, etc., as diphthongs. But this is preferable to destroying the meaning attached to the term in all works of philology. Max Müller, Morris, Latham, etc., use the term diphthong as it is employed in French.

3. Only a few of the numerous modern French diphthongs are "strong," i.e., with tonic accent on first vowel, *a'i* (*aille*); *eu'i* (*feuille*); *ou'i* (*houille*). The others are weak.

4. With some exceptions, the exact pronunciation of a French diphthong may be ascertained by dividing it into its component vowels. But the sounds must be compressed together. Compare *oui*, yes, and *ouï*, heard; *ouais* and *ouï est*, where the sense seems to require a distinction to be made.\*

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\* Is this distinction really made in rapid speaking, and are not all such combinations practically diphthongs?

1.	ai	= a' + i	a'ille
	eui	= eu' + i	feu'ille
	oui	= ou' + i	hou'ille
2.	oui	= ou + i'	joui'r
	ui	= u + i'	lui'
	ouai	= ou + ai'	ouai's
	oue	= ou + e'	oue'st
	ouan	= ou + an'	louan'ge
	ouin	= ou + in'	baragouin'
	oè	= o + è'	poë'te
	ue	= u + e'	écue'lle
	uin	= u + in'	juin'
	iou	= i + ou'	chiou'rme
	ieu	= i + eu'	vieu'x
	io	= i + o'	pio'che
	ia	= i + a'	fia'cre
	ié	= i + é'	pie'd
	iè	= i + è'	fie're
	uai	= i + ai'	niai's
	ian	= i + an'	vian'de
	ion	= i + on'	lion'

The exceptions are these :—

ua	= ou + a'	équa'teur
oin	= ou + in'	loin'
oi	= ou + a'	loi'
ien	= i + in'	chien'
llant	= y + an'	brillant=brilyant or briyan't
llon	= y + on'	cotillon'=cotilyon' or cotiyon'

All the above are practically diphthongs; some are caused merely by the accidental concurrence of two syllables, and would not for many purposes of etymology be acknowledged as true diphthongs.

§ 81. *e* mute (*e* muet or *e* sourd.)—1. If any one compares the English of Chaucer with modern English, perhaps the first thing that strikes him is the prevalence of *e* as a suffix.\* This final *e* is the remnant of various Saxon grammatical endings. In Chaucer's time it was distinctly sounded in most cases.† Even so late as Shakespeare many instances can be found in which the sound of the *e* is necessary to the rhythm.‡

\* *e* is also present as a medial letter.

† See Chaucer (Clarendon Series), p. xlvi. *passim*, and Ellis's Early English Pronunciation, pp. 318, 400, for details. See also § 434, note.

‡ See Abbot's Shakesp. Grammar, pp. 386, etc.

The process of degradation proceeded gradually, and seems now to have reached its limit; the *e* has either disappeared, or is merely employed as an orthographical expedient, like the superposed *e* of the German : *fat, fate, Vater, Väter*.\*

2. Various vowels have similarly descended to *e* in modern German. But in German the pronunciation is, so to speak, that of Chaucer. The *e* is almost always heard. This is true of French in some parts of France. *This pronunciation must not be imitated.*

3. The origin of the French *e mute* is in a great measure parallel. In Old French, most Latin atonic vowels had either disappeared altogether, or had left *e* as their representative. This *e*, as in Old English, was, as a rule, distinctly sounded till the sixteenth century.†

Then it began to be dropped in pronunciation. The phonetic decay has not, however, in modern French, reached the same stage as in English. Whether final or medial,‡ it is sounded or not, according to fixed rules founded on considerations which may be thus stated :—

*a.* Every sounded consonant in modern French must have its full value, and must not be carelessly or slovenly pronounced.

*b.* There are certain combinations of consonants, which it is either difficult or impossible to pronounce without full help from the vowel.

*y.* *E mute* must only be so made use of, as to enable these consonantal sounds to be distinctly articulated without effort, interruption, or harshness.

*d.* It is evident that a very slow and very clear speaker will need more help from the vowel, than one who speaks rapidly. Hence on all occasions when it is necessary to speak with exceptional distinctness and clearness, the *e* is more employed than in ordinary speaking and reading.

The rules given in § 65 are founded on these facts.

In singing it is rarely possible to omit *e*, nor, as a rule, is any attempt made to omit it. Its use in verse is altogether peculiar, see Prosody.

\* The tendency, however, of any atonic vowel to sink at once to the neutral sound is still in full force in modern English. (Early English Pronunciation, pp. 1158, *passim*.) But printing preserves the orthographical symbols from corruption. Ex. *idea, Maria, abore, placable, against, surgeon, fashion, waistcoat, huntsman*, etc.

† See Palsgrave's Grammar, 1530. His testimony is very distinct. "He shall be sounded almost like an *o*, and very much in the noose." See also Littré, "*Histoire de la Langue française*, p. 197, *passim*."

‡ It is never initial.

*The mute e in fable, catéchisme, pinnacle, etc.*—The English custom of pronouncing the *e* in such words as the above, as if the word were written *fabel* (*e=u* in *duck*), cannot be too much guarded against. Ellis speaks of it as the test of a correct French pronunciation, and he is right.

*E mute in faites-le, etc.*—In prose the rule is absolute: the accented prounoun \* after the verb in the imperative is always sounded. In verse rare instances occur in which the necessities of the metre render it essential that *e* should be omitted. Such omission can only occur before a vowel. (See *Prosody*.)

1. Thus the *e* has its full value in—

*Donnez-le. Voulez-vous que d'impurs assassins . . .?*—RACINE.

*De rossignols une centaine s'écrie : épargnez-le.*—FLORIAN.

2. In the following instances it is cut off:—

*Mais mon petit monsieur, prenez-le un peu moins haut.*—MOL.

*Condamnez-le à l'amende, ou s'il le casse au fonce.*—RACINE.

§ 82. **The symbol eu.**—(a) The Latin short *o* in most of the Romance languages was strengthened into a diphthong. In Italian it became *uo*, which remains: *nuovo*. In Spanish it became *ue*, which also remains: *nuera*. In the French of the ninth century, *uo* occurs: *Buona pulcella fut Eulalie*. But in the eleventh, twelfth, and thirteenth centuries we find sometimes *ue* (*nuef*), sometimes *oe* (*noef*), sometimes *oeu*. All these symbols probably represented the same sound. What this sound was, is not easy to say with certainty. Perhaps it was that of *uo* in Italian *nuovo*, perhaps that of *u* in English *duke*, namely *y+ou*.† However that may be, *u* and *e* eventually changed places, and the sound descended to what it now is, a vowel sound standing between *e* mute and *u*.

(b) *ue*, *oe*, *oeu*, = *eu*.—*Ue*, *oe* and *oeu* remain in various words, but in them the pronunciation has followed the fortunes of *eu*. Each now represents the vowel sound heard in *peu*, *feu*, when the syllable is open; and each sinks to the neutral sound of *e* mute when the syllable is closed.

1. *ue=eu* in *cueillir*, *orgueil*, *écueil*, and derivatives. A change in the position of the *u* and *e* would change the value of *c* and *g*, and the old symbols remain.

2. *oeu=eu* in *bœuf*, *œuf*, *œœur*, *œoud*, etc.

3. *œ=eu* in *œil* and derivatives.

(γ) *eu=e* mute.—In closed tonic syllables in French it is more often the neutral sound of *e* mute than pure *eu* which is

\* Accented; for the addition of any prounoun is sufficient to shift the tonic accent, and to destroy the necessity of pronouncing the *e*: *donnez-le*, but *donnez-le-moi* = *donnez-l'-moi*.

† Even so late as 1530, Palsgrave gives the English *ew* in *new* as the equivalent of *eu*. This would seem to show that in his time it was still a diphthong.

heard : *feuve, nerf, peur, leur*, etc. But when a sibilant closes the syllable, in the mouth of careful speakers it is doubtless *eu* pure : *précieuse*. It must be acknowledged, however, that Littré, throughout his Dictionary, makes no distinction in the phonetic symbol ; he treats *eu* as possessed only of one pronunciation. Possibly his motive may be to prevent the language from degenerating through indolence. Compare his efforts with *l mouillé*.\*

*eu* is found in German *ö* in *König, Wörter*, etc. Professor Max Müller calls attention to the easy descent of *ö* to the neutral sound. Professor Whitney cautions the student against confusing the sounds : he says, "The German poets make *ö* rhyme with the simple *e*, and in parts of Germany the two are hardly distinguished. But their real difference, as properly pronounced, is quite marked, and should never be neglected."†

(δ) **eu = u.**—We have seen that the symbol *eu* has in most words supplanted the old *ue*. But *eu* in old French had the sound now represented by *u*. When *eu* assumed its modern value, *u* was employed as a symbol of the old *eu* sound. The presence of a circumflex shows us occasionally the omission of the *e* (*meure* left as *mûre*), but oftener no accent is present. Thus, *blessure* *blessure*. Numberless examples might be given.

Throughout *avoir*, and in *gageure*, we have the only remains of the old spelling and pronunciation : here *eu = u* (*du*).

§ 83. **e unaccented, but not mute.**—1. "e unaccented, followed by a consonant in the same syllable, is pronounced as if it were accented : *res-peç-ter*" (§ 67). Consequently, when in the same syllable a consonant follows an *e*, no accent can be required. In the application of this rule a strict attention must be paid to the rules for the division of words into syllables (§ 45) ; the two stand or fall together.

*res-peç-ter      ré-flé-chir      re-tran-che      dé-plai-re  
quel-que-fois      scé-lé-rat      com-plet      com-plè-te*, etc.

2. *x* is a double letter, and therefore such words as *rexation* (*vek-sa-tion*), *exiger* (*eg-zí-ger*) may claim to fall under this rule.

3. *s final* is neither sounded nor has any influence over the preceding letters : † hence *succès, après*, etc.

Exceptions are, *des* (article), *les, ces, ses, mes, tes, (tu) es*.

4. In only a few words out of nearly two hundred that end in *et*, the circumflex accent remains to show the loss of a letter.

\* See also Ellis, *Early English Pronunciation*, p. 823.

† It may not be useless to caution the student against the careless pronunciation of this sound in that most difficult of all French words to an Englishman, *Monsieur* : pure *eu* occurs twice, *meusieu*. Even in Paris the first *eu* degenerates into *e* mute in the mouth of every waiter.

‡ "L'ancien usage allongeait les pluriels des nouns terminés par une consonne ; *le chat, les chats, (les châ)* ; *le sot, les sots, (les sô)*. Cela s'efface beaucoup, et la prononciation conforme de plus en plus le pluriel au singulier ; c'est une nuance qui se perd."—(LITTRÉ.)

§ 84. *u* preceded by *g* and *q*.—1. *u* in the syllables *gué*, *guî* is silent. The *u* is preserved to prevent the *g* from having the value of *j*, which it has before *e* and *i*. This is exactly the converse of the process explained in *mangeant*, etc., where *e* is inserted in order that the *j* sound may be kept (see *g*, § 102).

But *ue*, *ui*, form diphthongs in—

a. *aiguille*, *aiguillée*, *aiguiller*, *aiguilleter*, *aiguillette*, *aiguillon*, *aiguillonner*, *aiguiser*, *aiguiseur*, etc.

β. Compounds of *ambigu*, *contigu*, *exigu*.

γ. *arguer*, *linguiste* and derivatives.

2. *u* followed by *q* is silent. But *ua*, *ui*, are diphthongs in foreign words of Latin or Italian origin, which have not become decidedly naturalized. A few, however, can scarcely be said to be other than naturalized, and yet they maintain the *u*. They stand out as exceptions: *aquarelle*, *aquatique*, *quadrupède*, *équitation*, etc.

§ 85. The symbols *oi* and *ai*.—The Latin *e\** produced in the Picardian and Burgundian dialect *oi*, pronounced apparently as *oi* in English: *noise*. In the Norman dialects it produced *ei*, pronounced *éi*. These two sounds seem to have coalesced, and to have given first *ée* a strong diphthong, and then *oé* a weak one. These remain in provincial French and in *patois*.

In the sixteenth century we find the spelling *oi* regularly established, but with two modes of pronunciation, the one *oé*, *oué* or simply *é*, the pronunciation of the court; the other *oa* or *ou-d*, that of the people.† These two modes of pronunciation were kept more or less distinct‡ till the end of the last century, when a compromise was, so to speak, arrived at. To the endings of verbs especially, and to some odd words, *foible*, *monnoie*, *paroître*, etc., the pronunciation *é* was given by all: this the symbol *ai* was made to express.§ To the remainder the pronunciation *oua* was given, and the old symbol *oi* retained. *Roide* and *harnois* are still undecided.

\* The *oi* in *victoire*, *gloire* (*victoria*, *gloria*), *foi*, *soif* (*fides*, *situm*), etc., has not the same origin, but its subsequent history is identical.

† ELLIS, p. 824, and in LIVET: *Robert et Henri Estienne*; *Pelletier*; *De Bèze*, etc.

‡ 'More or less,' for it seems certain that even at the court *oi* had the sound *oua* in many words. Abundant examples of the faulty rhymes caused by the double pronunciation could be given. (See *Prosody*.)

§ As early as 1675 we find a Normandy lawyer suggesting that the spelling *ai* or *ei* should be employed. But he was not successful in his endeavour to reconcile the spelling with the pronunciation. Voltaire himself at length made the change, and set an example which was gradually followed. But there is yet confusion, for often still *ai* = *o* + *i*. *Ei* or *é*, would have been better.

§ 86. *Oignon, ognon*.—In older French *oign* was the usual spelling in this and similar words; the pronunciation was that of *ogn* in *ognon*.\* Most words have changed their spelling or their pronunciation, *cigoigne*, *roignon*, *coigner*, have become *cigogne*, *rognon*, *cogner*, etc. *Eloigner*, *témoigner*, etc., have retained their old spelling, but have changed their pronunciation. In *poigne*, *poignée*, *poignard*, etc., we have the old spelling and the old pronunciation together.† *Oignon* and *ognon* are both written.

§ 87. **Nasal Vowels and Nasal Consonants.**—The so-called nasal vowel sounds are nothing but modifications of four of the *oral vowels*. But their connection is greatly hidden by the symbols employed :—

Nasalized *a* (*fâchez*) is represented by *an*, *am*, *en*, *em*, (*fantaisie*).

Nasalized *a* (*fatigue*) is represented by *in*, *im*, *ain*, *aim*, (*fin*).

Nasalized *o* (*modéré*) is represented by *on*, *om*, (*mon*).

Nasalized *eu* (*jeu*) or *e* (*je*) is represented by *un*, *um* (*jeun*).‡ The word ‘nasal’, applied by every one to these four vowels, is misleading. Professor Max Müller gives the following explanation of what is meant :—

“ If, instead of emitting the vowel sound freely through the mouth, we allow . . . . the air to vibrate through the cavities which connect the nose with the pharynx, we have the nasal vowels so common in French, as *un*, *on*, *in*, *an*. It is not necessary that the air should actually pass through the nose ; on the contrary, we may shut the nose, and thus increase the nasal twang.

The letters *m* and *n*, on the contrary, are the true nasals ; with them the breathing is emitted, not through the mouth, but through the nose.”

§ 88. *en* and *em* employed as prefixes.—It is stated in § 77 that *en* and *em*, followed by a vowel, as in *venir*, or by another *n* or *m*, as in *ancienne*, *amnestic*, have not the nasal sound heard in *dent*, but (1) that *e* regains its usual value before a consonant ; (2) that *n* is a consonant as in English. The following observations are necessary to a full comprehension of the difficulty :

\* *Eloigne* and *Pologne* are made to rhyme by Sarrasin, 17th century.

† Quelques-uns prononcent *poi-gne*, *poi-gnard*.—LITTRÉ.

‡ The main point here is to call attention to the fact that the symbols employed for the oral vowels do not correspond throughout to those of the nasal vowels. Other lists are given by different writers on phonetics. Mr. Ellis declares himself unable to solve the question of the exact correspondence of the oral vowels with the French nasals. (*Early English Pronunciation*, vol. iv., p. 1123, ‘q.’) (See also pp. 225—229.)

(1) *en* and *em* employed as prefixes maintain their nasal value : *en-vorser*, *en-orgueillir*, *em-mailler*, *em-mener*.\* (2.) The sound of *n* is added to prevent hiatus : *en(n)vorser*, *en(n)orgueillir*, *en(n)-harmonique*. (3) The same happens when *en* is a separate word : *s'en aller*. (4) But in *enhardir*, *enharnacher*, etc., in which *h* is aspirated, the sound of *n* is not added; there is hiatus : *en-hardir*, *en-harnacher* (compare *en haut*).

§ 89. *an*, *am*, *en*, *em*, *in*, *im*, etc., in words imperfectly naturalized.—The following words are still imperfectly naturalized ; *am*, *em*, etc., do not represent vowel-sounds :—

(a) Words borrowed from Latin : *spécimen*, *album*, *minimum*, *factotum*, *ultimatum*, *forum*, *idem*, *item*, *postscriptum*, *Te Deum*. (b) The Hebrew word *Amen*. (c) *Pensum* and *intérim* are anomalous. The first syllable has a nasal vowel, the last not. (d) *Examen* and *hymen* have either the pronunciation *hymén*, *examén*, or *examín*, *hymin* : more often the latter. (e) In *Jérusalem*, *Ephraim*, *Rotterdam*, *Amsterdam*, *Lutzen*, etc., *am*, *em*, *en*, are not nasal vowels. *Adam* is naturalized, *am* is a nasal vowel.

§ 90. *En* = *a* and *in*.—In modern French the nasal vowel heard in key-word *fantaisie* is variously symbolized by *an*, *am*, *en*, *em*; and it is doubtful whether at any time these symbols represented distinct vowel sounds.† However this may be, when now the nasal-vowel meaning of the symbols is lost, (through the *n* or *m* being doubled, or a vowel following, see § 77), the sounds represented return, as a rule, to the respective sounds of *a + n'*, *a + m'*, *é + n'*, *é + m'* (§ 77). But all cases where this return does not exist, will be found, on examination, to arise from the influence of the *a sound*, either oral as in *fatigue*, or nasalized as in *fin* (see § 87) :—

1. *Emm* equals *amm* in all words except the ‘learned word *dilemme*. Ex. : *ardemment*, *prudemment*, *femme*, etc. *ENN* equals *ann* in *ennir*, *nenni*, *rouennerie*, *solennel*.

2. *En* equals *in* ;—*a*. In the diphthong *-ien*, *-yen* : *chien*, *moyen*. *β*. In the diphthong *-een* : *europeen*. *γ*. In *agenda*, *appendice*, *mentor*, *pensum*, *Bengali*, *benjoin*, *benzoïque*, *effendi*, *Bengale*, *Benjamin*, *Penthière*, *Rubens*, *Marengo*, *Spenser*, etc.‡

3. *Em* equals *in* in *Thomas à Kempis*, *sempiternel*.

\* *Ennemi* alone excepted (*énemi*), the *en* at the beginning of words has always its nasal sound. This may serve as a practical rule.

† In Picardy they pronounce still *en*, *enfer*, *enfre*, *entrer* like *in*, *infer*, *intre*, *intrer* ; in Wallon, *bandea*, *dent*, *vent*, *endroit*, *difficilement*, *diffrérence*, are pronounced like *beindeau*, *daint*, *vaint*, *aindroit*, *difficilemaint*, *diferains* ; in the Berry, *langue* like *lingue*. (See Diez. p. 449, vol. 1.) Mr. Meyer thinks they were distinct till the 12th century.

‡ In a few words of learned origin it is ‘*an*’ (*fantaisie*) which is heard : *orient*, *quotient*, *science*, *client*, *inconvenient*, *patience*, *expédient*, *recipient*, *efficient*.

### CHAPTER III.—CONSONANT SOUNDS.

§ 91. A vowel sound has been explained to be a sound formed by the voice, modified, but *not interrupted*, by the various positions of the tongue and lips. When the sound *is interrupted*, a consonant sound is produced.

#### SYMBOLS EMPLOYED TO REPRESENT CONSONANT SOUNDS.

§ 92. It was shown in § 59 that there are more vowel sounds than there are letters to represent them. The reverse is true of the consonant sounds; there are more letters than there are sounds.

The following letters are superfluous: 1. *q*, which is sounded as *k*.  
 2. *c*, which is sometimes sounded as *k*, sometimes as *s*.  
 3. *x*, which is a double letter, and is sounded sometimes as *ks*, sometimes as *gz*.  
 4. *h*, which is not sounded at all.  
 5. *w*, which is sounded as *ou*, and is then a vowel, or as *v*, and is then a consonant.

#### SYMBOLS GROUPED ACCORDING TO THEIR SOUNDS.

§ 93. There are in French sixteen consonant sounds. Of these, fifteen can be represented by simple letters:

1. *b* as in key-word *bedeau*.
2. *d*     "     "     *dard*.
3. *f*     "     "     *fera*.
4. *g*     "     "     *gant*.
5. *j*     "     "     *jeter*.
6. *k*     "     "     *kan*.
7. *l*     "     "     *lever*.
8. *m*     "     "     *homme*.
9. *n*     "     "     *bonne*.
10. *p*     "     "     *petit*.
11. *r*     "     "     *revoir*.
12. *s*     "     "     *sel*.
13. *t*     "     "     *tard*.
14. *v*     "     "     *verra*.
15. *z*     "     "     *zèle*.

Several of these can also be represented by two of these letters combined ; thus,

- |                     |                        |
|---------------------|------------------------|
| ph in <i>phrase</i> | = f in <i>fera</i> .   |
| rh in <i>rhum</i>   | = r in <i>revoir</i> . |
| th in <i>thé</i>    | = t in <i>tard</i> .   |

One of the consonant sounds can only be represented by two letters :

16. ch as in key-word *chou*.

§ 94. These consonant sounds are variously classified :

1. They are said to be *momentary* if they cannot be prolonged. This the term *mute* implies.

**k, g, t, d, p, b**, are mutes.

2. They are said to be *continuous* if they can be prolonged.

The continuous are divided into—

**SPIRANTS** : ch, j, s, z, f, v.

**TRILLS** : l, r.

**NASALS** : n, m.

3. The mutes and spirants demand a further important division ; namely, that into *hard* or sharp, *soft* or flat. They run in couples, and often interchange, even in modern speech.\*

HARD.

Compare	k in <i>kan</i>	with	g in <i>gant</i>	
"	ch "	chemin	j "	jet
"	t "	tard	d "	dard
"	s "	sel	z "	zele
"	p "	petit	b "	bedeau
"	f "	fera	v "	verra

SOFT.


4. The consonant sounds are otherwise classified according to the organ by which they are mainly sounded.

**GUTTURALS** : k, g, ch, j.

**DENTALS** : t, d, s, z, n, l, r.

**LABIALS** : p, b, f, v, m.

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\* Compare Permutation (§ 39).

## § 95. SCHEME OF THE CONSONANTS. (§ 128.)

	MOMENTARY		CONTINUOUS.		
	MUTES.		SPIRANTS.		TRILLS.
	HARD.	SOFT.	HARD.	SOFT.	
GUTTURALS .	k	g	ch	j	
DENTALS .	t	d	s	z	r l
LABIALS .	p	b	f	v	m

In this table are omitted q, c, x, h, w. See § 92.

## GENERAL RULES ON THE CONSONANTS.

§ 96. In modern French, all initial and medial consonants are sounded. The final consonant alone is silent.\* Exceptions :—

1. c, (k, q,) f, l, r, final, are more often sounded than not: *as*, *le duc*, *le canif*, *le sel*, *le jour*.

2. S final does not in any way influence the pronunciation of the consonant which precedes it; † that consonant is still treated as final: *abricot*, *abricots*, *mur*, *murs*, etc.

3. Where the next word begins with a vowel or silent h, the final consonant, which under ordinary circumstances would be silent, is often sounded to prevent *hiatus*: *il est ici*.

But this subject requires special treatment; for hiatus (1) is often preferred, (2) is often only apparent, and mistakes are easily made.

\* The first letter of a word is said to be '*initial*', the last is '*final*', the others are '*medial*'. A medial consonant often means a consonant in the body of a word, and *between two vowels* (§ 40). '*Medial*' has no such meaning here.

† Nor, except in *des*, *les*, *mes*, *ces*, *tes*, *ses*, *tu es*, that of the vowels. (§ 83.)

## HIATUS.

§ 97. Any attempt at pronouncing two vowel-sounds rapidly and distinctly, is attended with a kind of hesitation known by the name of "*hiatus*."

Such hiatus may occur within a word ; but the term is generally applied to the case in which one vowel ends a word, and the second begins one. It is only to the latter hiatus that the following observations and rules apply :

1. Hiatus is generally unpleasant, and is avoided.
2. Sometimes it is pleasant rather than otherwise, and no attempt is made to avoid it. Compare *s'il vient* and *si elle vient*.
3. Even when really unpleasant, it is not always possible to avoid it without injury to the sense : *elle est allé à Athènes*.
4. Hiatus is preferable to harshness, or to a repetition of the same consonant sound ; thus *et on le lira* is better than *et l'on le lira*.
5. Hiatus is avoided :—(a) By elision. (b) By the use of a secondary form. (c) By sounding the final consonant of a word.

§ 98. Hiatus avoided by elision.—Elision is only resorted to with three of the vowels ; viz., *a*, *i*, and *e* mute. The other vowels are never cut off. The hiatus with them is maintained.

*J'aurais aimé à lui parler. Tu as entendu.*

*L'écho est bien distinct. Où allez-vous ?*

1. *a* is cut off in the article and in the pronoun *la* only : *l'épee* for *la épée*, *il l'avait* for *il la avait*.

Elsewhere the hiatus remains, *il a acheté* ; or is destroyed by other means : *vas-y* for *va-y*.

2. *i* is cut off in *si il* only : *s'il vient aujourd'hui*. Elsewhere the hiatus remains : *si elle vient*.

3. *e* mute is rarely maintained : *l'oiseau* for *le oiseau*. Even when preserved, the sound of *e* is totally destroyed : ex. *un père illustre*, pronounced *un pér' illustre*.

§ 99. **Hiatus avoided by use of a secondary form.**—This expedient for avoiding the hiatus is only resorted to in a few isolated cases which are given and explained in the accidence :

- (1) The older forms, *nouvel*, *fol*, *mol*, *bel*, *vieil*, are employed instead of *nouveau*, *fou*, *mou*, *beau*, *vieux*.
- (2) *mon*, *ton*, *son*, are employed instead of *ma*, *ta*, *sa*.
- (3) *cet* is employed instead of *ce*.
- (4) *l'on* is employed instead of *on*.
- (5) *aime-t-il*, etc., is employed instead of *aime il*.
- (6) *donnes-en*, *penses-y*, *vas-y*, etc., are employed instead of *donne-en*, *pense-y*, *va-y*.

§ 100. **Hiatus avoided by sounding the final consonant (liaison).**—When the final consonant is sounded before the vowel, the words practically become one. This is spoken of as ‘liaison’ (Lat. *ligationem*, a binding). But often the hiatus is only one in appearance.

1. There is no real hiatus, or at the most a very weak one, when the sense does not require the two vowel sounds to be rapidly pronounced one after the other, but allows of a pause between them :—

L'homme sortait | en chantant.  
Bientôt | ils leur défendront de venir.  
Le soldat | ambitieux | a gagné la victoire.  
J'aperçois | Hélène.  
Mon moulin | est à moi.

In each of the above, and in all similar cases, the consonant must not be sounded before the vowel: the hiatus is only apparent.

2. The converse is to a great extent true; when the pause is not possible, the consonant is sounded. Hence the following rules :—

(a) In poetry the final consonant is almost always pronounced before a vowel sound, for the rules of verse require hiatus to be avoided. (See PROSODY, *Hiatus*.)

(β) In serious prose, hiatus is sometimes preferred, but the final consonant is sounded, and hiatus thus avoided :—

(a) In an adjective before its substantive : *ces bons amis, trois ouvrages, ces enfants, son orange, les excellents amis, son excellent vin.*

(b) In an adverb before the word which it qualifies : *c'est fort intéressant.*

(c) In a preposition before its noun : as, *il est sans argent.*

(d) In conjunctions (except *et*).

(e) In a pronoun which is the subject or object of a verb : *Nous avons les livres. Je les attends ici.*

(γ) These rules apply in a general way to familiar and colloquial prose, but greater freedom is allowed.

### THE VARIOUS SYMBOLS WHICH REPRESENT CONSONANT SOUNDS.

#### K, G: (kan, gant.)

##### K.

§ 101. **k** has always the hard guttural sound heard in key-word **kan**.

##### G.

##### G initial or medial.

§ 102. **g** before *a, o, u*, or before a consonant, has its own proper soft guttural sound heard in key-word *gant*; ex.: *goût, guêpe, gras, gland*, etc.

**g** before *e, i, y*, = **j**: *gingembre, manger, mangeons.*

**g** is silent in *doigt, legs, vingt* and derivatives.

##### G final.

§ 103. **g** final is usually silent: *sang, faubourg.*

It is sounded in *joug, zigzag, grog.*

When carried on to the following vowel, it has the sound of its corresponding hard guttural **k**. It is rarely thus carried on.

**CH, J:** (*che-min, je-ter.*)**CH.**

§ 104. **Ch** is usually sounded as in *chemin*.  
It has the sound of **k**

(a) In almost all words derived from the Greek, as *chaos, archange*. (b) In the word *yacht*.  
It is silent in *almanach*. In *drachme* it equals *g*.

**J.**

§ 105. **J** is always pronounced as in *jeton*.

**T, D:** (*te-nir, de-voir.*)**T.**

§ 106. **T** initial has always its pure sound : *tard, tenir*.  
**T** medial has usually its pure sound : *entêter*.  
But it equals *s* in syllables\* :—

1. *-atie, -etie, -tie*: *démocratie*.
2. *-tiel, -tieux, -tion*: *essentiel*.
3. *-tia*: *martial*.
4. In *balbutier, initier, inertie, patient, and quotient*. †

**T** final is usually silent : *tout, tient, etc.* It is sounded—

- (a) In most words ending in *ot*: correct.‡
- (b) In *but* (goal); *fat* (fop); *dot* (dowry).  
*Est* (east); *ouest* (west).  
*Sept*, seven; *huit*, eight. (§ 182.)  
*Fret*, freight; *aconit*, aconite; *malt*.  
*Lest*, ballast; *granit*, granite.  
*Brut*, in the rough; *net*, pure.  
*Chut!* hush! *ut*, do (music).
- (c) In semi-naturalized words from Latin : *vivat, déficit*, etc.

\* It will be seen by comparison that in the English language words similarly spelt have a corresponding peculiarity of pronunciation :—

FRENCH.	ENGLISH.
<i>Ambitieux</i>	<i>ambitious</i> .
<i>Action</i>	<i>action</i> .
<i>Patient</i>	<i>patient</i> , etc., etc.

† *Ti* has its pure sound (1) in plural of verb *étions*; (2) in *tiare, centiare, galimatias*; (3) in words where the sound of *s* precedes : *bastion*.

‡ Not in *distinct* and *instinct*.

## D.

§ 107. D initial has always its pure sound: *dard*.

D medial has always its pure sound: *atarder*.

D final is usually silent: *il rend*.

(a) It is sounded in *éphod, sud*.

(b) When carried on to the next vowel, it has the sound of its hard dental *t*: *ce grand homme = ce granthomme*. It is rarely thus carried on.

## S, Z: (sel, zèle.)

## S.

§ 108. S initial has always its pure sound: *si, se*.

S medial has generally its pure sound: *poisson, disparaître*. When placed between two vowels, it equals *z*: *rose, hésite*.

S final is generally silent: *frères, plats*.

(i.) It has its pure sound in:—

(a) *fils, son ; mœurs, manners ; plus-que-parfait.*

*mars, March ; ours, bear ; mérinos, merino.*

*oasis ; maïs, maize ; lis, lily.*

*vis, screw ; tournevis, screw-driver.*

*blocus, blockade ; obus, shell.*

*jadis, formerly.*

*las ! hélas ! etc.\**

(b) In semi-naturalized words from Latin: *volubilis, bis.*

(ii.) It has the sound of *z*, when carried on to the vowel of the next word: *vous avez = vous avez*. It is generally thus carried on.

## Z.

§ 109. Z initial has its pure sound: *zèle*.

Z medial has its pure sound: *bronze*.

Z final is generally silent: *nez, vous avez, chez*. When carried to next word, it has its pure sound: *chez un de mes amis*.

---

\* Also in *as, ès, us, sus ; laps, relaps ; biceps, forceps ; albinos, ambelas ; bibus, cortès, kermès ; parisitis, repts.*

**P, B:** (pe-tit, be-deau.)**P.**

§ 110. **P** initial has always its pure sound: *pain, psaume.*

**P** medial has usually its pure sound: *accepter.*

But it is silent:—

(1) In *sept* and derivatives *septième* and *septiemement* only.

(2) In *baptême, compte, dompter, prompt, il rompt,* *sculpter*, and derivatives.

(3) In *exempt*, but not in *exemption.*

**P** final is usually silent: *camp, coup, drap.*

(a) It is sounded in *cap.\**

(b) It is carried on to the next vowel in *trop, beaucoup* only: *il est trop indulgent.*

**B.**

§ 111. **B** initial has always its pure sound: *bref.*

**B** medial has always its pure sound: *Bourbon.*

**B** final is rare:

1. In *plomb* and compounds it is silent.

2. In other words it has its pure sound.

**F, V:** (fe-ra, ve-nir.)**F.**

§ 112. **F** initial has always its pure sound: *face, fer.*

**F** medial has always its pure sound: *soufre, suffre.*

**F** final has generally its pure sound: *actif, chef.*

(a) It is silent in:—

(1) *clef, cerf-volant, chef-d'œuvre.*

(2) *baufs, œufs, nerfs*, but not in *beuf, œuf, nerf.*

(b) It has the sound of *v* in *neuf* (nine), when carried on to the next word: *neuf ans = neuv ans.*

**V.**

§ 113. **V**, whether initial or medial, has always its pure sound: *ver, activité.*

It is never final.

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\* It is also sounded in *julep, jalap, laps, relaps, forceps, biceps, reps,* and *hanap.*

## R (re-voir).

§ 114. R initial has always its pure sound: *revoir*.

R medial has always its pure sound: *arrêter*.

R final has generally its pure sound: *finir*.

(a) Er final presents some difficulty. In it *r* is usually silent: ex. *aimer*, *donner*, *officier*, etc. The following words follow the general rule, and sound *r*:—1. Monosyllables, as *hier*, *mer*, etc. 2. *Hiver*, *enfer*, *cuiller*, *amer*.

(b) In two other words only is *r* final unsounded: *monsieur* and its plural, *messieurs*.\*

(c) When naturally silent it is rarely carried on to next vowel.

## L (le-ver).

§ 115. L initial has always its pure sound: *laver*, *long*, etc.

L medial or final has usually its pure sound: *appeler*, *filer*, *sel*, *fil*. It is often “*mouillé*.” (§ 184.)

## § 116. L mouillé.

1. A single *l* is less often *mouillé* than double *l*.
2. *l* and *ll* are never *mouillé* unless preceded by *i*.
3. Both *l* and *ll* are *mouillé* when preceded by *ai*, *ei*, *eui*, *œi*, *oui*: † *travail*, *bataille*, *vieil*, *vieille*, *deuil*, *feuille*, *œil*, *œillet*, *fenouil*, *houille*.
4. -uill is *mouillé*: *aiguille*, *anguille*; but uil is not *mouillé*: *huile*, *tuile*. This is true of derivatives.
5. *ll* is *mouillé* when preceded by *i* alone. Exceptions: *mille*, *tranquille*, *ville*, *village*, *ravardille*, etc.
6. *l* (single), preceded by *i* alone, is sounded as in *sel*, *fil*, *il*. Exceptions: (a) *l* is *mouillé* in *avril*, *péril*, etc. (b) The *l* is silent in *gentil*, *sourcil*, *fils*, *fusil*, *outil*, *baril*, *persil*, etc. (For further details, see § 185.)

\* *r* is sounded in *fier* (proud), but not in *se fier* (to trust). In *sieur*, *monseigneur*, etc., it is sounded.

† *Aile* (wing) is the only exception. It is thus distinguished from *ail* (garlic).

**M, N.**

§ 117. The nasal consonants are more conveniently considered in connection with the nasal vowels. (See § 77.)

## SUPERFLUOUS SYMBOLS.

**Q, C, X, W, Th, Rh, Ph.**

**Q.**

§ 118. **Q** equals **k**: *quel*.

**Q** final occurs only in two words, *cinq, coq*; in both words it is sounded like *k*. (§ 182.)

**C.**

§ 119. **C** sometimes equals the hard guttural *k* (*kan*), sometimes it equals the hard dental *s* (*sel*).

§ 120. **C** initial or medial.

**C** before **a, o, u** = **k**: *cage, cor, culte, sculpteur*.

**C** before **e, i, y** = **s** *pure*: *cep, sceptique, ici, cygne*.

**C** when it has a cedilla (*ç*) under it = **s** *pure*: *garçon, reçu, deça*.

§ 121. **C** final is usually sounded as **k**: *roc, avec*.

(1) It is silent in the endings **-one, -anc**: *tronc, blanc*.

(2) It is silent in *porc, estomac, clerc, tabac, échecs, croc, accroc, escroc, lacs* (snare), *marc* (residuum).

**X.**

§ 122. **X** usually equals **ks**: *taxe*. Sometimes it equals **gz**. Sometimes the guttural sound disappears, and **x** equals **s** or **z**.

**X** initial is very rare: *Xérès* (sherry), is pronounced *zérès*.

**X** medial = **gz** when placed between two vowels: *exacte*.

= **ss** in *soixante, soixantaine*, etc.

= **z** in *deuxième, sixième, dixième*.

**X** final is usually silent: but

(1) It is sounded as **s** *pure* in *dix, six*. (§ 182).

(2) It is sounded as **z** when carried on to the next vowel:  
*aux amis* = *auz amis*.

## W.

§ 123. **W** sometimes equals *ou*, sometimes *v*.

In three words only does it equal *ou*, viz., *whig*, *wagon*, *whiskey*. It is rare.

## Th.

§ 124. **Th** equals **t** pure: *le thé*, *le théâtre*.

It has never the English pronunciation *thin*, *though*.

In *asthma* it is silent. In *zénith* it has the sound of *t*.

## Rh.

§ 125. **Rh** always equals **r**: *rum*, *enrhumé*.

## Ph.

§ 126. **Ph** always equals **f** pure: *philosophie*.

## H.

§ 127. **H** is either 'mute' as in *huître*, or 'aspirated' as in *haricot*. Even when said to be 'aspirated,' *h* is not breathed in French as in English. (§ 189.)

In most French words the *h* is 'mute'; but there are two hundred words or more in which it is 'aspirated.'

Those words most in use,\* in which the *h* is aspirated, are—

1. le haillon, rag	la houille, coal
le hareng, herring	la houle, surge
le hasard, hazard	la houppe, tuft
le héraut, herald	la hutte, hut
le hêtre, beech	3. hagard, haggard
le homard, lobster	hardi, bold
le houblon, hops	haut, high
le houx, holly	hideux, hideous
2. la hache, axe	huit, eight
la haie, hedge	4. harasser, harass
la haine, hatred	harnacher, harness, etc.
la halle, market	hennir, neigh
la halte, halt	hérisser, bristle up
la harangue, harangue	heurter, knock against
la harpe, harp	hisser, hoist
la hâte, haste	hurler, howl.
la honte, shame	

\* Complete lists may be made from a good dictionary.

If *h* is 'aspirated' in a word in its simplest form, it is also in the derivatives:

*h aspirate*: *hardi, hardiment, en-hardir.*

*h mute*: *harmonie, harmonieux, en-harmonique.*

Exceptions:

*h* is aspirated in *héros*, but not in its derivatives, *héroïne, héroïque*, etc.

*h* is silent in *dix-huit*, although it is aspirated in *huit*.

### NOTES AND ILLUSTRATIONS TO CHAPTER III.

§ 128. Scheme of Consonants.—In §§ 94, 95, the most usual names have been employed; no doubt they are not those required by great accuracy: e.g., *k* and *g* are not produced in the throat, but by the contact of the root of the tongue with the soft palate, and are not true 'gutturals'; *ch* and *j* deserve the name still less, for they are produced by contact of the middle of the tongue with the hard palate. See the *Physiological Alphabet* in Professor Max Müller's *Lectures*, vol. ii., p. 168, and the diagrams in Mr. Melville Bell's *Visible Speech*. To facilitate reference to other books, the following variations of the nomenclature should be noticed among others: *checks* instead of *mutes*; *explosive* instead of *momentary*; *fricative* instead of *spirants*; *liquids* instead of *trills* and *nasals*; *tenues, surds, sharp*, instead of *hard*; *media, sonant, flat*, instead of *soft*. *S* and *z* are constantly called *sibilants*; *ch* and *j* *aspirated sibilants*. The term *mute* is often applied to all the consonants except *l, m, n, r*.

#### Liaison (§ 100).

§ 129. Ending *-rd -rt*.—In such cases as the following the final consonant is silent: *abord agréable, sort affreux, discours ennuyeux, aspect importun, le fort et le faible, mors aux dents*. No hiatus is produced by the ordinary sound of the word: *abor agréable, aspec importun*: this is true of other double consonants. Only in a few phrases has at last the final consonant gained a hearing: *de part en part, un fort aimable personnage, il est fort en colère*, etc.

§ 130. Nasal Vowels.—For the nasal vowels to be lost, the grammatical connection between the words must be very strong.

(a.) They are lost, and the hiatus is destroyed, by the sound of *n* in *ton orange*; *mon dme*; *son ardoise*; *un bon écrivain*; *certain auteur*; *l'ancien usage*; *un vain espoir*, etc.

(b.) They are maintained, but the sound of *n* is added, in  
*un homme*; *un ami*; *l'un et l'autre*; *il est bien aimable*;  
*j'en étais sûr*; *on aime*

(c.) The slightest apology for a pause is sufficient for the continuance of the nasal sound :—

*Que dira-t-on | à ces gens*  
*Donnez-en | à Pierre \**  
*Le jasmin | a un parfum | agréable*  
*Du bien | et du mal*  
*L'essaim | alla se poser sur une branche d'arbre*  
*Le Chrétien | excelle en vertus*  
*Il faut savoir endurer la faim | et la soif.*

§ 131. Increase of liaison in Modern French.—Littré calls attention to the fact, that the final consonant is now often carried on to the following vowel in cases, where a few years since the hiatus was preferred. He says :—

“ Il est encore un point par où notre prononciation tend à se séparer de celle de nos pères et de nos aieux; je veux dire des gens du dix-huitième et du dix-septième siècle: c'est la liaison des consonnes. Autrefois on liait beaucoup moins; il n'est personne qui ne se rappelle avoir entendu les vieillards prononcer, non, les Età-z-unis, comme nous faisons; mais, les Età -unis. À cette tendance je n'ai rien à objecter, sinon qu'il faut la restreindre conformément au principe de la tradition qui, dans le parler ordinaire, n'étend pas la liaison au delà d'un certain nombre de cas déterminés par l'usage, et qui, dans la déclamation, supprime les liaisons dans tous les cas où elles seraient dures ou désagréables. Il faut se conformer à ce dire de l'abbé d'Olivet, ‘La conversation des honnêtes gens est pleine d'hiatus volontaires qui sont tellement autorisés par l'usage que si l'on parlait autrement cela serait d'un pédant ou d'un provincial.’”—*Dictionary Preface*, p. xv.

This constant liaison is doubtless owing to the influence of printing mainly, and in a lesser degree to the example of the theatre. On this point the testimony of Marsh is valuable. “Génin observes, ‘Aujourd'hui il n'est pas un petit commis de magasin qui ne se pique de faire sonner les liaisons quand il raisonne sur l'art-antique, ou se plaint d'avoir froit-aux pieds, ou s'accuse avec fatuité de ses torz-enverz-elle.’” The tendency to pronounce the final consonants (which is but a single case of the rehabilitation of disfranchised letters in French phonology, is ascribed by Génin to the influence of the theatre, where the articulation of consonants in *liaisons*, partly for metrical reasons and partly for the sake of distinctness, has always been practised in versified dramas. Doubtless in Paris and in France at large, the influence of the theatre on such questions is very great; but, as the corresponding change in English articulation

is clearly traceable, not to theatrical practice, but to the diffusion of letters, I cannot but suppose that like effects in France may be, in great part at least, ascribed to the same cause."—*Lectures on the English Language* (Student's Series), p. 329.

§ 182. *Cinq, six, sept, huit, neuf, dix.*—The final consonant of *cinq, six, sept, huit, neuf, dix*, when followed by a word beginning with a consonant, will be sounded or not, according as a pause is possible or not between the words. To say the same thing otherwise; if the word bears the tonic accent, the consonant is sounded; if not, it is silent. This is true of various small words which it is customary now to sound the final consonant; *but, fils, donc, alors.*

Examples :

1. *Cet homme en a huit dans sa chambre* (*t sounded*).
2. *Ce petit enfant a huit dents* (*t silent*).

§ 183. Medial and Double Consonants.—1. In Old French all accumulations of consonant sounds seem to have been more shunned than those of vowel sounds. Hence the rule for the pronunciation of older French stood roughly thus: "When one or more consonants occur together, sound only one." This neglect produced in course of time its natural effect. The silent consonants disappeared; the sounded ones alone remained. Of course there are exceptions, many unsounded consonants still remain. The Latin and Greek mania in the sixteenth century (see § 17) caused many consonants which had dropped out, to be restored to display the etymology. (See *Montaigne*, etc.).

2. "Real reduplications of consonants, i.e., reduplications of their sound, are in all languages extremely rare. In English they occur only under one condition. In compound and derived words, where the original root ends, and the super-added affix begins, with the same letter, there is a reduplication of the sound, and not otherwise. In the following words . . . we have true specimens of the double consonants :—

*n* is double in *unnatural, innate, oneness,*

*l*   ",   ",   *soulless, civil-list, palely.*

It must not, however, be concealed that in the mouths even of correct speakers, one of the double sounds is often dropped."—Dr. Latham's "*Handbook of the English Language*," pp. 185, 186.

The examples given by Dr. Latham show that the rule must be understood to include the case in which the root *begins* with the same letter with which the *prefix* ends.

With perhaps the exception of *rr* in the Future and Conditional of some verbs, the above will be a safe and sufficient guide to the pronunciation of the double consonants in French.

Both Nodier and Littré give the pronunciation of—

<i>abaïsser</i>	—	<i>abèse</i>
<i>donner</i>	—	<i>doné</i>
<i>échapper</i>	—	<i>échapé</i>
<i>lancette</i>	—	<i>lancête, etc., etc.</i>
but of <i>inné</i>	—	<i>inné</i>
<i>irrégulier</i>	—	<i>irrégulié</i>
<i>illettré</i>	—	<i>illetré, etc., etc.</i>

§ 184. **Mouillé Consonants.**—“The so-called mouillé or softened nasal, and all other mouillé consonants, are produced by the addition of a final *y*. ”

This explanation is the one given by Professor Max Müller. It apparently includes such combinations as *ni* in English word *onion*, *ti* in *million*, *ti* in *action*, *si* in *passion*, *tu* in *picture*, *du* in *verdure*, in all of which the sound of *y* is present.

But the word *mouillé* has usually a more restricted application. It is especially said of *l* and *n* when this *y* sound is heard. If the *y* were written, nothing more need be said, for the eye would guide the ear sufficiently; unfortunately no separate symbol has been fixed upon. In Italian, *mouillé l* is represented by *gli*; in Spanish, by *ll*; in Portuguese, by *lh*; in Provençal, by *lh*; in Old French, sometimes by *lh*, sometimes *li*. In Modern French, nothing more can be safely said than that no *l* is *mouillé* unless *i* precedes,—an assertion almost equivalent to saying that no *l* takes the sound of *i* after it, unless *i* is written before it.

This negative rule is not of much use; for *-il* and *-ill* are far from always representing a *mouillé* sound.

The *mouillé n* is more easy. It is represented by *gn* both in French and Italian. In Spanish there is a distinct symbol *ñ*.

§ 185. **Mouillé l.**—The rules given in § 116, will carry the student through much of the difficulty. But it is necessary to add to the list of exceptions some words of less frequent occurrence. We will repeat rules 5 and 6, and give complete lists of exceptions.

5. *ll* is *mouillé* when preceded by *i* alone. Exceptions:—

(1) *Mille*, *tranquille*, *ville*, *village*, *vaudeville*, *vaciller*, *distiller*, *osciller*, *scintiller*, *calville*, *chincilla*, *codicille*, *fibrille*, *gille*, *pupille*, *pusillanime*.

(2) Words whose prefix is *il*: *illégal*.

(3) Words ending in *-illaire*: *capillaire*.

6. *l* preceded by *i* alone is sounded as in *sel*, *fil*, *il*. But *l* is *mouillé* in *babil*, *avril*, *grésil*, *péril*, *fenil*, and silent in *gentil*, *sourcil*, *fils*, *chenil*, *fusil*, *outil*, *baril*, *fournil*. The difference between the *mouillé* final and the silent final is very small in the mouth of many speakers.

§ 136. Variations in pronunciation of *l mouillé*.—In Paris the sound of the following *i* or *y* is alone heard in ordinary speech, the *l sound* has been absorbed : *fille* is pronounced *fi-ye*; *feuille*, *feu-ye*; *bataillon*, *bata-yon*.

Against this pronunciation Littré protests with exceptional earnestness. He marks each word in his dictionary in this way : “*barbouiller*, *bar-bou-lé*, *ll mouillés* et *non bar-bou-yé*.” Bescherelle’s observations on this point are worth quoting. They are true.

“Dans l’état actuel de la langue française le *l mouillé* se prononce de deux façons. Dans les provinces du midi on prononce les deux *ll* de *billet* comme *gl* dans l’Italien *biglietti*. A Paris et dans d’autres localités où les supprime dans la conversation et l’on dit *bi-ié*.

“Sur le Théâtre Français où se conserve la pureté de la diction française, on a toujours entendu les *Talma*, les *Mars*, les *Duplessis* articuler à la manière méridionale *billet* (*bilyet*), *piller* (*pilyer*), *meilleur* (*meilyeur*).”

After having given a number of reasons why the pronunciation of Paris should be preferred, Bescherelle adds :—

“Basant notre jugement sur ce point de vue et sur l’autorité des meilleurs grammairiens, nous dirons qu’il y a deux manières de prononcer le *l mouillé*, l’une propre au discours soutenu, l’autre à la conversation.

§ 137. *Gn mouillé*.—*Gn* is not always mouillé. The two consonants are sometimes separated :

1. At the beginning of words : *gnomon*.\*
2. In *stagnant*, *stagnation*, *agnat*, *cognat*, *diagnosis*, *igné*, *inexpugnable*, *magnat*, *magnificat*, *réognition*.

§ 138. *R*.—The practice of leaving out the *r* altogether, or of pronouncing it deeply in the throat—the former common in the south-east of England, the latter a northern peculiarity,—must both be carefully avoided in the pronunciation of French.

“Many adults even are unable to produce its proper effect, and in some parts this defect of utterance is not confined to individuals, but pervades whole districts. In England the trill is, at the best, very gently executed ; while in Italy it becomes a source of roughness in the language, producing in the mouths of many speakers a degree of asperity which quite shames the much-abused German gutturals. It would be as well if pains were taken to inculcate the true sound of this letter, which otherwise bids fair to be ejected from our island. In the

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\* In English the *g* is dropped. In French, the sound of *e* mute is used to enable the two consonants to be sounded : *gnomon* = *gue-nomon* ‘ench, and *nomon* in English. Compare *psaume* and *psalm*.

southern parts of the country the final *r* has, indeed, almost vanished, being replaced by the natural vowel *e*. It is not such sentences as ‘round the rugged rock the ragged rascals run their rural race’ which occasion much difficulty. The initial value of *r* is easy: it is the final sound in which practice and instruction are most needed. After the vowels *a*, *o*, *u*, the substituted *e* is itself omitted; thus *bar*, *lord*, are scarcely, if at all, distinguishable from *ba*, *lod* (*laud*), as is frequently and painfully evident in such passages as ‘*Laud ye the Lord*,’ in which the first word is identical with the last.”—ELLIS.

§ 189. **Aspirate h.**—As there is a great deal of misconception in regard to the meaning of the term ‘aspirate *h*’ as applied to French, it will be well to give the following observations of Max Müller, and apply them to French.

“If we breathe freely, the glottis is wide open, and the breath emitted can be distinctly heard. Yet this is not yet our *h*, or the *spiritus asper*. An intention is required to change mere breathing into *h*; . . . the breath jerked out is then properly called *asper*, because the action of the abdominal muscles gives to it a certain asperity. If, on the contrary, the breath is slightly curbed or tempered by the pressure of the glottis, and if thus held in, it is emitted gently, it is properly called *spiritus lenis*, soft breath. We distinctly hear it, like a slight bubble, if we listen to the pronunciation of any initial vowel, as in *old*, *art*, *ache*, *ear*, or if we pronounce ‘*my hand*’ as it is pronounced by vulgar people, ‘*my and*.’”

In older French it was apparently the *spiritus asper* that was heard. Palsgrave seems to speak distinctly on this point. He says, “This letter *h* where he is written in French wordes hath somtyme suche a sounde as we use to gyve hym in these wordes in our tong: *have*, *hatred*, *hens*, *hart*, *hurt*, *hobby*, and suche lyke, and than he hath his aspiration: and somtyme he is written in frenche wordes and hath no sounde at all, no more than he hath with us in these wordes “*honest*, *honour*, *habundance*, *habitacion* and such like, in whiche *h* is written and not sounded with us.” Still it may only have been the modern aspirate *h*. See Ellis, pp. 805 and 831, *French Orthoepists of Sixteenth Century*.

In the French of the present day it is only the *spiritus lenis* that is heard: *le héros* is pronounced *le éros*; *le haricot*, *le aricot*; *les héros*, *lè éros*; *les haricots*, *lè aricots*. Hiatus is allowed. The *h* is “dropped.”\*

\* Littré says that in certain provinces, and particularly in Normandy, the *h* is distinctly aspirated as in English. He adds, “Cela vaut mieux.” In Paris, however, it is not thus aspirated—of this there is no doubt. Marsh’s observations on *h* may be read with profit. Lectures, pp. 352, 353.

§ 140. **Proper Names.**—The various rules on the consonants apply more or less to Proper Names, but the following additional observations may be found useful.

1. *l* is silent in the endings *-auld*, *-ault*, *-ould* : as, *Arnault*; *La Rochefoucauld*. (§ 133.)

2. *r* is sounded in *Abner*, *Esther*, *Jupiter*, etc.

3. *b* final is sounded : as, *Job*, *Achab*, *Jacob*, etc.

4. *d* final is sounded : as, *David*, *Alfred*, *le Cid*, *Harold*.

But *d* final is silent when preceded by *r* : as, *St. Bernard*.

5. *ti* equals *si* in endings, *tien*, *tius* : *Vénitien*, *Actium*.

(b) *t* is sounded in *le Christ*, but not in *Jésus-Christ*.

(c) *t* and *th* final are generally sounded : as, *Japhet*, *Brest*, *Elizabeth*. Except :—*Mahomet*, *Bajazet*; also *Goth* with its compounds.

6. *s medial* is silent in such proper names as *l'Hospital*, *Laisné*, *le Maistre*, *Duguesclin*, *Duchesne*, *Praslin*, etc. In their ordinary use as common nouns these words have lost the *s* : ex. *l'hôpital*. (§ 49.)

*s final* is sounded in ancient and foreign proper names : as, *Jérus\**, *Agésilas*, *Créesus*, *Bacchus*, *Mars*, *Rubens*, *Gil Blas*. Except *Judas*. It is also sounded in *Rheims*.

7. (i.) *ch* has the sound of *ch* in *chou*, in *Psyché*, *Chiron*, *Achéron*, *Achille*, *Archimède*, *Ezéchiel*, *Zachée* and *Michel*.

*Ch*, however, equals *k* in *Michel-Ange*.

(ii.) *c* is pronounced in *Marc*.

8. *x* in *Bruxelles* has the sound of *ss*.

9. *h* is aspirated in *Harold*, *Homfroi*, *Hugues*.

“*Henri* : On trouve beaucoup d'exemples pour et contre l'aspiration ; cependant le mieux est d'aspirer le *h* dans ce mot. Dans le style soutenu, il faut aspirer le *h*. . . . . Mais l'aspiration se perd dans le ton familier de la conversation.”—*Bescherelle*.

§ 141. **Modern Pronunciation of Latin in France.**—In France the pronunciation of Latin differs mostly from that of ordinary French in that :—

1st. Every *e* is pronounced as if it were accented : *leo*.

2nd. There are no nasal vowels : *factum*.

3rd. Every final consonant is sounded : *bonus*.

4th. In the syllable *qu* the *u* is sounded : *equus*.

But the tonic accent is laid as usual on the last syllable ; of course wrongly. (§ 40.)

A number of semi-naturalized words follow this pronunciation, and not that of ordinary French : they are mentioned in their place : *vivat*, *exécat*, *factotum*, *album*, etc., etc. (§ 151.)

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\* Not in *Jésus-Christ*.

§ 142. Pronunciation of Old French.—The following simple rule will enable the student to pronounce with sufficient correctness most of the Old French given :—

Pronounce the Old French words as are now the corresponding modern words :—

Pronounce nies	as is now pronounced	nièce
” autre	”	autre
” chevel	”	cheveu
” il donet	”	il donne
” cuer	”	cœur
” bues	”	bœufs
” puet	”	peut
” iex	”	yeux
” Dex	”	Dieu
” chevax	”	chevaux
” chevalx	”	chevaux
” meur	”	mur
” cigoigne	”	cigogne
” fuit	”	fut
” amur	”	amour
” viez	”	vieux, etc., etc.

Of course this is not offered as a key to the pronunciation of Old French : still it is an approximation ; of that there is little doubt. It is far better than any pronunciation according to the modern value of the symbols.

## BOOK III.—ACCIDENCE.

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### PARTS OF SPEECH.

§ 148. The Parts of Speech are of three kinds:

- I. NOUNS.
- II. VERBS.
- III. PARTICLES.

I. The first kind consists of:

Nouns Substantive (or simply **Subst**      **ves**),  
 Nouns Adjective (or simply **Adjectives**),  
 Pronouns.

II. The second consists of **Verbs** only.

III. The third consists of:

**Adverbs,**  
**Prepositions,**  
**Conjunctions,**  
**Interjections.**

Hence the Parts of Speech may be said to be eight:

<b>Substantives,</b>	<b>Adverbs,</b>
<b>Adjectives</b> (including <i>Articles</i> ),	<b>Prepositions,</b>
<b>Pronouns,</b>	<b>Conjunctions,</b>
<b>Verbs,</b>	<b>Interjections,</b>
(with flexion.)	(without flexion.)*

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\* Except **Adverbs** to some small extent.

## CHAPTER I.—SUBSTANTIVES AND ADJECTIVES.

## § 144. THE SUBSTANTIVE.

Substantives may be :

1. PROPER : *Caesar, London.*
2. COMMON : *king, city.*

Common Substantives are divided into :

1. ABSTRACT : *wisdom, justice.*
2. CONCRETE : *table, air.*
3. COLLECTIVE : *multitude.*

Substantives have :

1. GENDER (or Class) : Masculine and Feminine.
2. NUMBER : Singular and Plural.
3. CASE.

*Obs.*—The case-endings found in Latin and in Old French Substantives and Adjectives have disappeared in Modern French, their places are supplied by Prepositions. In some of the Pronouns and in the Articles real cases are found. With these the cases are two : SUBJECTIVE and OBJECTIVE. It is convenient to employ these terms occasionally for Substantives and Adjectives. It is also convenient sometimes to speak of *à* as followed by a Dative, or of *de* as followed by a Genitive.

## § 145. THE ADJECTIVE.

1. Adjectives are of two kinds :

- (1) QUALIFICATIVE : *bon, grand, vert, chaud, etc.*
- (2) DETERMINATIVE : *le, son, ce, plusieurs, etc.*

2. The Qualificative Adjectives include—

- (1) Present Participles.
- (2) Past Participles.

3. The Qualificative Adjectives are usually capable of three varieties of form, called “Degrees of Comparison.”

The Positive,

The Comparative,

The Superlative.

## 4. The Determinative Adjectives include—

The Article : *le*, etc.

The Adjective Pronouns : *mon, ce, etc.*

The Numerals : *un, premier, etc.*

5. The Articles have special forms for gender, *le, la;* number, *le les; case, le, du, au.*

6. The Adjective Pronouns have special forms for gender, *mon, ma;* number, *mon, mes.*

7. A few Numeral Adjectives have special gender or number forms : *un, une; vingt, quatre-vingts; premier, première.*

## ARTICLES.

§ 146. The Article is a kind of Determinative Adjective.

The Articles are divided into DEFINITE and INDEFINITE.

## (1) DEFINITE ARTICLE.

	SINGULAR.		PLURAL.		
	M.	F.	M.	F.	
<i>Subjective,</i>	<i>le</i>	<i>la</i>	<i>les</i>	<i>les</i>	<i>the</i>
<i>Objective,</i>	<i>le</i>	<i>la</i>	<i>les</i>	<i>les</i>	<i>the</i>
	<i>du</i>	<i>de la</i>	<i>des</i>	<i>des</i>	{ of the, from the
	<i>au</i>	<i>à la</i>	<i>aux</i>	<i>aux</i>	<i>to the</i>
<i>Partitive Genitive.</i>					
	<i>du</i>	<i>de la</i>	<i>des</i>	<i>des</i>	{ some any

To prevent two vowel sounds from coming together, when the next word begins with vowel or silent *h*—

*l'* is used instead of *le* or *la*

*de l'* „ „ „ *du* „ *de la*

*à l'* „ „ „ *au* „ *à la.*

## (2) INDEFINITE ARTICLE.

	M.	F.	
<i>Subjective,</i>	<i>un</i>	<i>une,</i>	<i>a</i>
<i>Objective,</i>	<i>un</i>	<i>une</i>	<i>a</i>
	<i>d'un</i>	<i>d'une</i>	{ of a, from a
	<i>à un</i>	<i>à une</i>	<i>to a.</i>

## FORMATION OF FEMININE IN ADJECTIVES.

§ 147. Unless the masculine already ends in e unaccented, that letter is added to it: *clair, claire*. But changes are often made before the e is added:

## I. If the Masculine ends—

- (a) In f, the f is changed into v: *neuf, neuve*.
- (b) In x, the x is changed into s: *glorieux, glorieuse*.

But *vieux*, old, has *vieille*, from *vieil*.  
 „ *doux*, sweet, has *douce*.  
 „ *roux*, reddish, has *rousse*.  
 „ *faux*, false, has *fause*.  
 „ *préfèr*, prefix, has *préfér*.

- (c) In -eur the r is changed into s: *trompeur, trompeuse*.

(1) The following comparatives simply add e mute:

meilleur	meilleure	better
majeur	majeure	major
mineur	mineure	minor
supérieur	supérieure	superior
inférieur	inférieure	inferior
antérieur	antérieure	anterior
postérieur	postérieure	posterior
extérieur	extérieure	exterior
ultérieur	ultérieure	ulterior

(2) Most words in -eur \* make -rice.  
 accusateur      accusatrice      *accusing*

- (d) In -ien, -eil, -as, † -on, the consonant is doubled:

Similarly :

bel† }	belle	<i>fine</i>
beau }		
nouvel † }	nouvelle	<i>new</i>
nouveau }		
fol† }	folle	<i>foolish</i>
fou }		
mol† }	molle	<i>soft</i>
mou }		
gentil	gentille	<i>pretty</i>

\* Words in -eur are really substantives.

† *Ras* only has *rase*.

‡ This older form is now only employed before a vowel or h unasspirated, to avoid hiatus: *un bel homme, un nouvel accident*.

nul	nulle	null
épais	épaisse	thick
exprès	expresse	express
gros	grosse	big
sot	sotte	silly
bellot	bellotte	pretty
vieillot	vieillotte	oldish

(e) In -et the consonant is usually doubled: *muet, muette.*\*

But an accent is put instead in the following words:

discret	discrète	discreet
replet	replète	replete
inquiet	inquiète	uneasy
secret	secrète	secret
concret	concrète	concrete
complet	complète	complete

(f) In -er an accent is put: *cher, chère, dear.*

II. The following Adjectives, by modifying the ending, try to keep the sound of the masculine:

grec	grecque	Greek
turc	turque	Turkish
public	publique	public
caduc	caduque	decrepit
long	longue	long

III. The following Adjectives have -che in the feminine:

frais	fraîche	fresh
blanc	blanche	white
franc †	franche	frank (=sincere)
sec	sèche	dry

IV. The following Adjectives have -t in the feminine:

favori	favorite	favourite
coi	coite	snug
absous	absoute	absolved
dissous	dissoute	dissolved

\* Compare Verbs. † *Franc*, the proper name, has *franque*. (§ 205.)

## PLURAL IN ADJECTIVES AND SUBSTANTIVES.

## § 148. Plural of ordinary Adjectives and Substantives.

## GENERAL RULE.

The letter *s* is added to the singular.

## SPECIAL RULES AND EXCEPTIONS.

## (1) If the singular ends in—

- s*, -*x*, -*z*, no change is needed.
- au*, -*eu*, \* -*x* is added.
- al*, the -*al* is changed into **aux**.

(2) Seven words in -*ou* have *x*:

bijou	<i>jewel</i>	bijoux
caillou	<i>pebble</i>	cailloux
genou	<i>knee</i>	genoux
hibou	<i>owl</i>	hiboux
chou	<i>cabbage</i>	choux
joujou	<i>plaything</i>	joujoux
pou	<i>louse</i>	poux

(3) Five words in -*ail* have -*aux*:

bail	<i>lease</i>	baux
corail	<i>coral</i>	coraux
émail	<i>enamel</i>	émaux
vitrail	<i>glass window</i>	vitraux
soupirail	<i>air-hole</i>	soupiraux

## (4) The singular of yeux, eyes, is œil.

aïeux, ancestors, is aïeul.

cieux, heavens, is ciel.

travaux, works, is travail.

## § 149. Plural of Words taken Substantively.

Verbs, prepositions, conjunctions, etc., used substantively, remain unchanged under all circumstances,† ex. :

*Les qui, les oui, les ouï-dire, les rendez-vous.*

\* Except bleu, bleus, feu, late feus (rare).

† Such words are always masculine. (See § 158.)

## § 150. Plural of Proper Names.

(1) In French a proper name AS SUCH is incapable of plural: *Les deux Corneille*.

(2) In imitation of the Latin, the plural form is given to a few names of families; as, *Les Horaces* (*Horatii*), *les Gracques* (*Gracchi*), *les Bourbons*, *les Stuarts*, etc.

(3) A proper name may be accidentally employed as a common substantive, and can then take a plural:

*Il y a plusieurs Raphaëls au Louvre.*

*There are several Raphaels in the Louvre* (i.e., paintings).

## § 151. Plural of Foreign Words.

When a foreign word (or whatever part of speech it may originally have been) has become thoroughly naturalized as a noun, it takes the marks of the plural according to the rules which are usual in the language into which it is adopted. Hence the difficulty reduces itself to deciding whether the word is naturalized or not (§ 141).

In the following list will be found most of those words about which there may be doubt in French.

(a) The following take s:

## LATIN.

accessit	'proxime accessit'	mémento	memento
agenda *	memorandum-book	minizum	minimum
alibi	alibi	maximum	maximum
aparté	aside	pensum	imposition (task)
débet	balance-due	placet	petition
déficit	deficit	quiproquo	quidproquo
duplicata	duplicate	quolibet	jest
errata †	errata	récipissé	receipt
exéat	leave	recto	right-hand page
factotum	factotum	reliquat	balance
forum	forum	verso	left-hand page
folio	folio	visa	visa
impromptu	impromptu	ultimatum	ultimatum

\* *Duplicata*, *agenda*, *errata*, *lazzi*, *macaroni*, are plural words which have been naturalized in French as nouns of the singular number. *Concetti* and *dilettanti* are similarly employed, but are not so established.

		GREEK.	
dogma	<i>dogma</i>	panorama	<i>panorama</i>
diorama	<i>diorama</i>		
ITALIAN.			
alto	<i>alto</i>	imbroglio	<i>confusion</i>
concerto	<i>concerto</i>	lazzi	<i>jest</i>
duo	<i>duo</i>	oratorio	<i>oratorio</i>
finale	<i>end</i>	trio	<i>trio</i>
SPANISH.			
embargo	<i>embargo</i>	aviso	<i>dispatch-boat</i>
GERMAN.			
landwehr	<i>landwehr</i>	thaler	<i>thaler</i>

(o) The following do not take s:

(1)	alleluia	magnificat
	avé	Te-Deum
	credo	miséréré

and other similar ecclesiastical words.

(2)	ex-voto	ecce-homo
	fac-simile	in-octavo
	post-scriptum	auto-da-fé

and other similar compound words.

### § 152. Plural of Compound Substantives and Adjectives.

Compound substantives and adjectives are for the most part nothing but shortened phrases.\*

In the greater number of such words some of the connecting words are omitted, and their place is supplied by a hyphen: ex., *un casse-tête*, *tomakawk*.

In some the hyphen is present when there is no such omission: *aide-de-camp*.

In a very small number the various parts are joined together without a hyphen, and yet the word is treated as compound: *monsieur*.

---

\* There are two kinds of compound words (§ 41). Only one kind is spoken of here.

## EASY EXAMPLES.\*

## A.

In such compound words as the following, the phrase is complete. In some a hyphen is put; more generally it is omitted,

un aide-de-camp		des aides-de-camp
un arc-en-ciel	<i>rainbow</i>	des arcs-en-ciel
un chef-d'œuvre	<i>master-piece</i>	des chefs-d'œuvre
un clin d'œil	<i>wink, glance</i>	des clins-d'œil
un maître-ès-arts	<i>M.A.</i>	des maîtres-ès-arts
un coup de pied	<i>kick</i>	des coups de pied

## B.

"An adjective agrees in gender and number with the substantive with which it is in attribution." (v. Syntax.)

1. Hence such plurals as the following:

un beau-frère	<i>brother-in-law</i>	des beaux-frères
un rouge-gorge	<i>robin</i>	des rouges-gorges
un franc-maçon	<i>free-mason</i>	des francs-maçons
une chauve-souris	<i>bat</i>	des chauves-souris
un état-major	<i>staff</i>	des états-majors
une basse-cour	<i>poultry-yard</i>	des basses-cours

2. In the following words one of the substantives is used adjectively:

un chou-fleur	<i>cauliflower</i>	des choux-fleurs
un oiseau-mouche	<i>humming-bird</i>	des oiseaux-mouches
un lieutenant-colonel		des lieutenants-colonels

3. The following words, although written like simple words, are treated as compound, and come under the same rule of agreement:

bonhomme	<i>good soul</i>	bonhommes
gentilhomme	<i>nobleman</i>	gentilhommes
monseigneur	<i>my lord</i>	messeigneurs
monsieur	<i>Mr.</i>	messieurs
madame	<i>Mrs.</i>	mesdames
mademoiselle	<i>Miss</i>	mesdemoiselles

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\* See § 218.

## C.

*"Verbs, prepositions, conjunctions, etc., used substantively, remain unchanged under all circumstances."* (§ 149.) Hence

(pr. + n.) un avant-poste	<i>out-post</i>	des avant-postes
(adv. + n.) une arrière-pensée	<i>secret thought</i>	des arrière-pensées
(v. + pr.) un rendez-vous	<i>meeting</i>	des rendez-vous
(v. + v.) un oui-dire	<i>hearsay</i>	des oui-dire
(pp. + adv.) une après-midi	<i>afternoon</i>	des après-midi

## GENDER.

§ 153. Gender is a grammatical word which means class or kind: it is only applied to words.

Nouns have two genders in French,—The **Masculine** and the **Feminine**. Nouns have no Neuter.

## PART I.

## SUBSTANTIVES SIGNIFYING THINGS WITH SEX.

§ 154. Names of males are usually masculine; but not always.

Names of females are usually feminine; but not always.

§ 155. Many substantives, signifying things with sex, have a masculine word for the male, and a feminine word for the female.\* (§ 229).

They show these forms in two ways:

(a.) By the use of a different word.

## PERSONS:

frère	<i>brother</i>	sœur
garçon	<i>boy</i>	fille
gendre	<i>son-in-law</i>	bru
homme	<i>man</i>	femme

\* It is evident that the more common the animal, or the greater the difference in appearance between the male and the female, the more certainly will there be a double form.

moine	<i>monk</i>	religieuse
neveu	<i>nephew</i>	nièce
oncle	<i>uncle</i>	tante
père	<i>father</i>	mère
parrain	<i>god-father</i>	marraine

## ANIMALS :

bélier	<i>ram</i>	brébis
bouc	<i>he-goat</i>	chèvre
cerf	<i>stag</i>	biche
coq	<i>cock</i>	poule
étalon	<i>stallion</i>	jument
jars	<i>gander</i>	oie
lièvre	<i>hare</i>	hase
singe	<i>monkey</i>	guenon
sanglier	<i>wild-boar</i>	laie
verrat	<i>boar</i>	truite

## (β.) By the use of suffixes.

The feminine is usually formed from the masculine according to rules given for adjectives :

serin	<i>canary</i>	serine
élève	<i>pupil</i>	élève
lion	<i>lion</i>	lionne
tourterean	<i>dove</i>	tourterelle <i>etc., etc.</i>

## EXCEPTIONS :

(1) The following words in -e have -sse :

comte	<i>count</i>	comtesse
druide	<i>druid</i>	druidesse
hôtel	<i>host</i>	hôtelle
maître	<i>master</i>	maîtresse
maire	<i>mayor</i>	mairesse
nègre	<i>negro</i>	négresse
ogre	<i>ogre</i>	ogresse
prêtre	<i>priest</i>	prêtresse
prince	<i>prince</i>	princesse
prophète	<i>prophet</i>	prophétesse

traître	<i>traitor</i>	traîtresse
âne	<i>ass</i>	ânesse
tigre	<i>tiger</i>	tigresse

(2) The following without -e also have -sse:

abbé	<i>abbot</i>	abbesse
duc	<i>duke</i>	duchesse
bailleur	<i>lessor</i>	bailleresse
demandeur	<i>plaintiff</i>	demanderesse
défendeur	<i>defendant</i>	défenderesse
dieu	<i>god</i>	déesse
pair	<i>peer</i>	pairesse

(3) Nouns in -teur, have -trice:

*accusateur*                   *accusatrice.*  
~~Compare~~                              (4) the following:

empereur	<i>emperor</i>	impératrice
chanteur	<i>singer</i>	chanteuse*
ambassadeur	<i>ambassador</i>	ambassadrice

(5) Various suffixes:

(a)	fils	<i>son</i>	fille
	loup	<i>wolf</i>	louve
	paysan	<i>peasant</i>	paysanne
	daim	<i>deer</i>	daine
	héros	<i>hero</i>	héroïne
	roi	<i>king</i>	reine
	poulain	<i>colt</i>	pouliche
	perroquet	<i>parrot</i>	perruche
	chevrouil	<i>roe-buck</i>	chevrette
(b)	gouverneur	<i>tutor</i>	gouvernante
	serviteur	<i>servant</i>	servante
(c)	compagnon	<i>companion</i>	compagne
(d)	dindon	<i>turkey</i>	dinde
	canard	<i>drake</i>	cane

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\* *Cantatrice* is a professional singer.

## PART II.

*SUBSTANTIVES SIGNIFYING THINGS WITHOUT SEX.*

§ 156. Names of things without sex are sometimes masculine, sometimes feminine. There are no neuter nouns in French; most Latin neuters have become masculine.

## RULE OF 'MUTE E.' (§ 232.)

1. Substantives which end in 'mute e' are feminine.
2. Substantives which do not end in 'mute e' are masculine.

§ 157. The exceptions are numerous; they amount to about a tenth of the whole number.

These exceptions may be most conveniently arranged in three principal classes:\*

CLASS I. Nouns in which the meaning affords the simplest or the only clue to the gender:

*un frêne*, an ash (name of tree);  
*un livre* (book); *une livre* (pound).

CLASS II. Nouns which are feminine, although they do not end in e mute:

*la loi*, *la douleur*, etc.

CLASS III. Nouns which are masculine, although they do end in e mute:

*le verbe*, *le beurre*, etc.

Each of these classes may be further divided into:

(1) Those nouns which break through the rule of the 'mute e,' because of the etymology. Such words are not irregular—they only obey another rule. They are always given first.

(2) Those which break through the rule of the 'mute e' without any such reason. These words only can be called 'irregular.' They are few in number. (See *Appendix, C.*)

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\* The classification corresponds for the most part to that in §§ 232-272, where the reason of the gender is given, when such reason is known.

## CLASS I.

Nouns in which the meaning affords the best or the only  
clue to the gender. (§§ 233-240.)

§ 158. Masculine are :

1. Adjectives, verbs, conjunctions, etc., taken substantively : *un être*, a being ; *le rire*, laughter ; *le repentir*, repentance ; *le savoir*, knowledge ; *le fossile* ; *le fluide* ; *le meuble*, furniture.

2. Trees and shrubs : as, *un frêne*, an ash.

EXCEPTIONS to 2.—*Epine*, thorn ; with compounds, *aubépine*, hawthorn, etc. ; *bourdaine*, alder-buckthorn ; *ronce*, briar ; *vigne*, vine ; *viorne*, wayfaring tree, viburnum ; *yeuse*, evergreen-oak.

3. Metals and minerals : as *l'or*, gold ; *le cuirre*, copper.

4. The decimal system of money, weights and measures.

5. Seasons, months, days of the week.

§ 159. Substantives with Double Gender. (§ 233.)

1. un aune	<i>alder</i>	une aune	<i>ell</i>
un livre	<i>book</i>	une livre	<i>pound</i>
un poêle	<i>stove</i>	une poêle	<i>frying-pan</i>
un somme	<i>nap</i>	une somme	<i>sum</i>
un tour	<i>turn</i>	une tour	<i>tower</i>
2. un moule	<i>mould</i>	une moule	<i>mussel</i>
un crêpe	<i>crape</i> [time.]	une crêpe	<i>pancake</i>
3. un office	<i>duty, church-</i>	une office	<i>pantry</i>
un voile	<i>veil, pretence</i>	une voile	<i>sail</i>
un manche	<i>handle</i>	une manche	<i>sleeve</i>
4. un pendule	<i>pendulum</i>	une pendule	<i>clock</i>
5. le faux	<i>forgery, etc.</i>	la faux	<i>scythe</i>
le fin	<i>gist</i>	la fin	<i>end</i>
le vague	<i>vagueness</i>	la vague	<i>wave</i>
6. un couple	<i>couple (married)</i>	une couple	<i>couple, brace</i>
les gens	<i>resolute people</i>	les vieilles	<i>old people</i>
résolus		gens	(§ 233.)
personne	<i>nobody</i>	une personne	<i>person</i>
quelque	<i>something</i>	une chose	<i>a thing</i>
chose		la merci	<i>mercy</i>
merci	<i>thanks</i>	la poste	<i>post (mail)</i>
le poste	<i>post (situation)</i>	la mémoire	<i>memory</i>
7. le mémoire	<i>bill</i>	la remise	<i>remittance</i>
le remise	<i>fly, cab</i>		

8. The following are common in the masculine, but very rare in the feminine :—

un espace	<i>space</i>	le quadrille	<i>quadrille</i>
le givre	<i>hoar-frost</i>	le réclame	<i>advertisement</i>
un interligne	<i>space between lines</i>	le relâche	<i>rest</i>

le triomphe      *triumph*

## CLASS II.

Nouns which are feminine, although they do not end in ‘e mute.’ (§§ 241-251.)

§ 160. Feminine nouns which do not end in ‘e mute’ are only found ending in **a**, **é**, **i**, **f**, **m**, **n**, **r**, **s**, **t**, **u**, **x**.

The greater number of nouns even with these endings are masculine.

### § 161. Feminine Nouns ending in -a.

la polka, la villa, la véranda, la sépia.

### § 162. Feminine Nouns ending in -é.

Only nouns in **-té**, **-tié**, are feminine. They are mostly derived from Latin words in **-tatem** of the feminine gender : la vérité, veritatem.

### § 163. Feminine Nouns ending in -i.

(a) From Latin feminines are derived :

la loi      law      la foi      faith

(b) Is irregular :

la paroi      partition

### § 164. Feminine Nouns ending in -f.

From Latin feminines are derived :

la nef      nave      la clef      key  
la soif      thirst

### § 165. Feminine Nouns ending in -m.

From the Latin feminine is :

la faim      hunger

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\* Masculines in **-té** are *un pâté*, pie ; *un traité*, treaty ; *un côté*, side, etc. (§ 242.)

§ 166. *Feminine Nouns ending in -n.* (§ 246.)

(a) Almost all feminine nouns in *-n* are derived from feminine Latin nouns in *-ionem*:

(1) Nouns in *-ion*: *la légion* (*legionem*). (2) Nouns in *-aison*: *la maison*, house (*mansionem*). (3) *La façon*, workmanship; *la contrefaçon*, forgery; *la leçon*, lesson; *la rançon*, ransom. (4) *La boisson*, drink; *la moisson*, harvest; *la cuisson*, cooking. (5) *La toison*, fleece; *la cloison*, partition. (6) *La prison*; *la trahison*, treason. (7) *La chanson*, song.

(b) The following are not derived from Latin nouns in *-ionem*, but are feminine like those which are so derived:

*la garnison*, garrison; *la guérison*, cure.\*

(c) Are also feminine as in Latin:

*la main*, hand; *la fin*, end.

§ 167. *Feminine nouns ending in -r.* (§ 247.)

(a) Are feminine in Latin: *la chair*, flesh; *la cour*, court;

(b) Are irregular: (1) *la cuiller*, spoon; *la mer*, sea.

(2) *Abstract nouns in -eur*.—Abstract nouns in *-eur* are mostly derived from Latin nouns in *-or*, *-orem*: *color*, *colorem*. The Latin nouns are MASCULINE: *colorem*. The French nouns are FEMININE: *la couleur*.

(3) *Concrete Nouns in -eur*.—The only concrete feminine nouns in *-eur* are—*la vapeur*, vapour; *la fleur*, flower; *les mœurs*, manners; *la liqueur*, liquor. These also are masculine in Latin.†

\* 1. Masculines in *-ion* are *million*, bastion, and *lampion*. 2. All words in *-son* (not *-aison*), and *-çon*, which are not given, are masculine. None of these masculines are from Latin nouns in *-ionem*. They are perfectly regular.

† Only *honneur*, *dés honneur*, and *labour* are masculine as in Latin. *Le bonheur*, *good luck*, and *malheur*, *ill luck*, are compounds of *bon* and *heur*, *mal* and *heur* respectively. *Heur* is from *augurium*, like *augure*, also masculine. It is now obsolete.

## § 168. Feminine Nouns ending in -s.

une fois	once	une oasis	oasis
une vis	screw		

## § 169. Feminine Nouns ending in -t.

(a) From Latin feminines are derived :

la mort	death	la dot	dowry
la nuit	night	la part	part.
la forêt	forest		

(b) Is irregular : la dent, tooth.

## § 170. Feminine Nouns ending in -u.

(a) From Latin feminines are derived :

l'eau	water	la vertu	virtue
la peau	skin	la tribu	tribe.

(b) Is irregular : la glu, birdlime:

## § 171. Feminine Nouns ending in -x

Are all derived from feminine Latin nouns :

la paix	peace	la toux	cough
la croix	cross	la chaux	chalk
la noix	nut	la poix	pitch
la voix	voice		

## CLASS III.

Nouns which are masculine, although they end in 'e' mute.'

OBS.—Only the most important words are given here. Longer lists and the Latin, etc., are given in §§ 252-270.

## § 172. Masculine Nouns ending in -be.

(a) From Latin masculines are derived :

le cube	cube	le globe	globe
le tube	tube		

(b) From Latin neuters are derived :

le verbe	verb	l'adverbe	adverb
le proverbe	proverb		

§ 173. *Masculine Nouns ending in -ce.*

(a) From Latin neutrals are derived :

un artifice	artifice	un précipice	precipice
un bénéfice	benefice	un service	service
un édifice	edifice	le vice	vice
un hospice	hospital	etc.	

(b)	le commerce	commerce	le divorce	divorce
	le négoce	trade	le silence	silence
			etc.	

(c) From Latin masculines are derived :

le calice	calyx	le pouce	thumb
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(d) Is also regularly masculine :

le caprice	caprice
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(e) Is irregular :

un appendice	appendix
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§ 174. *Masculine Nouns ending in -de.*

(a) From Latin masculines are :

le coude	elbow	le monde	world
le grade	rank	etc.	

(b) From Latin neutrals are :

le remède	remedy	l'homicide	homicide
etc.			

§ 175. *Masculine Nouns ending in -ée.*

From Latin neutrals are :

le musée	museum	le lycée	college
etc.			

§ 176. *Masculine Nouns ending in -fe, -phe.*

le golfe	gulf	le télégraphe
le paragraphe		etc.

§ 177. *Masculine Nouns ending in -ge.*

(a) Almost all words in *-age* are masculine\*: *le courage*, *le fromage*, *le village*, etc., etc.

(b) From Latin masculines and neuters are most words in *-ége*, *-ige*, *-oge*, *-uge*. They are masculine in French: *le collège*; *le vestige*; *un éloge*, praise; *le déluge*.

(c) Are also neuter in Latin:

<i>le linge</i>	linen	<i>le songe</i>	dream
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(d) Is masculine in Latin:

<i>le cierge</i>	taper
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(e) Are irregular:

<i>le mensonge</i>	lie	<i>l'échange</i>	exchange
<i>le change</i>	change	<i>le mélange</i>	mixture

§ 178. *Masculine Nouns ending in -he*

Are masculine:

<i>un panache</i>	plume	<i>un reproche</i>	reproach
<i>un mythe</i>	myth		

§ 179. *Masculine Nouns ending in -ie.*

(a) From Latin masculine is:

<i>le génie</i>	genius.
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(b) From Latin neuters are:

<i>un incendie</i>	fire	<i>le foie</i>	liver
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(c) Is also regularly masculine:

<i>le parapluie</i>	umbrella
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\* Feminines: *la cage*; *la rage*; *la page*; *une image*, picture; *la plage*, shore; *la nage*, swimming; *la tige*, stalk; *la loge*, lodge, box.

**§ 180. *Masculine Nouns ending in -le* (§ 260).**

(a) Many words in *-le* are diminutives, and follow the gender of their corresponding primitive. Some do not possess a French primitive, but only a Latin or Italian one.

un animalcule	animalcule ( <i>animal</i> )
un corpuscule	corpuscule ( <i>corps</i> , body)
un granule	granule ( <i>grain</i> )
un monticule	hillock ( <i>mont</i> , hill)
un codicille	codicil ( <i>code</i> )
un violoncelle	violoncello, It. ( <i>violone</i> , It., bass-viol)
le vermicelle	vermicelli ( <i>ver</i> , worm)
un couvercle	lid ( <i>couvert</i> , cover)
un article	article ( <i>artus</i> , Lat., joint)—
	etc.,      etc.

(b) From various Latin masculines are:

un angle	angle	le style	style
le peuple	people	le zèle	zeal
le pôle	pole		

(c) From various Latin neuters are:

le miracle	and other words in <i>-acle</i>
le sable	sand
le cable	cable
le siècle	century, age
le temple	temple
un asile	asylum
le crible	sieve
	le concile
	le domicile
	l'évangile
	le girofle
	le trèfle
	le seigle
	roll, character
	shawl

(d) From the Greek is:

le dédale	labyrinth.
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(e) Are irregular:

un ongle	nail	le rôle	roll, character
le trouble	trouble	le châle	shawl

§ 181. *Masculine Nouns ending in -me.*

(a) Masculine are nouns ending in—

1. -ème, -ême: *le thème, le baptême.* (Ex. *la crème.*)
2. -ome, ôme, -aume: *un idiome, le royaume.*
3. -asme, -isme: *le catéchisme, le sarcasme.*

They mostly come from the Greek.

(b) Are also from the Greek:

le drame drama le rhume a cold

le programme programme

From Latin neuters are:

le baume balsam le régime rule, government

le charme charm le légume vegetable .

le crime crime le volume volume

(c) Are irregular:

le blâme blame l'estime esteem

le calme calm le vacarme uproar

§ 182. *Masculine Nouns ending in -ne.*

(a) From Latin masculines are derived:

le cône cone le trône throne

le peigne comb

(b) From Latin neuters are derived:

le domaine domain le prône sermon

le jeune fast le règne reign

un organe organ (body) le signe sign

le patrimoine patrimony

(c) From the Greek are:

le phénomène phenomenon le crâne skull

§ 183. *Masculine Nouns ending in -pe.*

(a) From Latin neuters are:

le participe participle le principe principle

(b) Are also masculine:

le groupe group le télescope telescope

le microscope microscope etc.

§ 184. *Masculine Nouns ending in -re.* (§ 264.)

(a) Most nouns ending in *-aire* are masculine: *le vocabulaire*, vocabulary.

(b) Nouns in *-oire* are mostly masculine: *un auditoire*.

(c) From various Latin masculines are derived:

le coffre	trunk	le caractère	disposition
le cylindre	cylinder	le concombre	cucumber
le nombre	number	l'ordre	order
le pore	pore	le désordre	disorder

(d) From various Latin neuters are derived:

un antre	cave	le genre	gender
un astre	star	le ministère	ministry
un augure	augury	le monstre	monster
le beurre	butter	le murmure	murmur
le cadavre	corpse	le mystère	mystery
le candélabre	candelabrum	le plâtre	plaster
le cautère	cautery	le poivre	pepper
le centre	centre	le pupitre	desk
le chanvre	hemp	le registre	register
le cimetière	cemetery	le sacre	coronation
le cloître	cloister	le sceptre	sceptre
le délice	delirium	le sépulcre	sepulchre
le désastre	disaster	le théâtre	theatre
un empire	empire	le timbre	stamp
l'emplâtre	plaster (med.)	le tonnerre	thunder
l'équilibre	equilibrium	le verre	glass
un esclandre	a scandal		

\* Feminines in *-oire* are:

1. Nouns formed from a present participle exactly corresponding.

<i>la mâchoire</i>	<i>jaw</i>	<i>mâchant</i>	<i>chewing</i>
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<i>la rôtissoire</i>	<i>roaster</i>	<i>rôtissant</i>	<i>roasting, etc., etc.</i>
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2. also *la gloire*      *glory*      *l'armoire*      *cupboard*

<i>la victoire</i>	<i>victory</i>	<i>l'écritoire</i>	<i>writing-desk</i>
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<i>l'histoire</i>	<i>history</i>	<i>une poire</i>	<i>pear</i>
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(e) From the Greek are :

un orchestre	orchestra	le gouffre	abyss
le baromètre, etc.		le phare	lighthouse
le cidre	cider	le météore	meteor

(f) From various sources are :

le cadre	frame	le fiacre	hackney-coach
le calibre	calibre	le fifre	fife
le camphre	camphor	le filtre	filter
le chiffre	cipher	le meurtre	murder
le cigare	cigar	le navire	ship
le cimenterre	scimitar	le sabre	sword
le feutre	felt		

(g) Are irregular :

un arbre	tree	le store	blind
le lierre	ivy		
le massacre	massacre	le réverbère	street-lamp

### § 185. Masculine Nouns ending in -se.

(a) Is regularly masculine :

le narcisse	narcissus
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(b) Are irregularly masculine :

le diocèse	diocese	le malaise	uneasiness
le carrosse	coach		

### § 186. Masculine Nouns ending in -te.

(a) From Latin neuters are derived :

un arbuste	shrub	le pacte	agreement
le faîte	height	le précepte	precept
le gîte	resting place	le mérite	merit
un insecte	insect		

(b) From Latin masculines are derived :

un acte	action	le geste	gesture
le culte	worship	le site	site
le faste	pomp	le tumulte	tumult

*or neuter -*

(c) From Greek masculines are derived :

un antidote antidote      un labyrinthe labyrinth

un automate automatum      un squelette skeleton

(d) Are also regularly masculine :

le buste bust      le contraste contrast

(e) Are irregular :

le conte tale      le doute doubt

le compte account

§ 187. *Masculine Nouns ending in -ue.*

(a) From Latin or Greek masculines are :

le catalogue catalogue      le dialogue dialogue

le cirque circus

(b) From a Latin neuter is :

le cantique psalm

(c) Are also regularly masculine :

le casque helmet      le risque risk

le masque mask

(d) Is irregular :

le manque want

§ 188. *Masculine Nouns ending in -ve.*

(a) From Latin masculines are :

le fleuve river      le glaive sword

(b) Is irregular :

le rêve dream

§ 189. *Masculine Nouns ending in -xe.*

(a) From Latin masculines are :

le luxe luxury      le sexe sex

(b) From Greek is :

le paradoxe paradox

§ 190. *Masculine Nouns ending in -ze :*

le trapèze trapeze, trapezium

## § 191. COMPARISON OF ADJECTIVES.

1. Adjectives are compared by the help of adverbs.  
 (a) In an ascending scale. (b) In a descending scale.
2. The comparative is formed by adding *plus* (more) or *moins* (less) to the positive. The superlative is formed by adding the *definite* article or some other determinative adjective to the comparative.

grand (great), *plus grand*, *le plus grand*.  
 grand           *moins grand*, *le moins grand*.

3. **Pefit** (little), *mauvais* (bad), have two forms, one of Latin, one of French origin. (Compare *Adverbs*.)

<i>Petit</i>	{	<i>plus petit</i>	...	<i>le plus petit</i>	
		<i>moindre</i> (minor)		<i>le moindre</i>	
<i>Petit</i>	,	<i>moins petit</i>	...	<i>le moins petit</i>	
<i>Mauvais</i>	{	<i>plus mauvais</i>		<i>le plus mauvais</i>	
		<i>pire</i> (pejor.)		<i>le pire</i>	
<i>Mauvais</i>	,	<i>moins mauvais</i>		<i>le moins mauvais</i>	

4. **Bon** has only a comparative of Latin origin:

*bon*, *meilleur* (*meliorem*) *le meilleur*  
*bon*, *moins bon* . . . *le moins bon*.

## § 192. NUMERALS.

## Cardinal.

1 un, une	11 onze	20 vingt
2 deux	12 douze	21 vingt-et-un
		22 vingt-deux
3 trois	13 treize	30 trente
4 quatre	14 quatorze	40 quarante
5 cinq	15 quinze	50 cinquante
6 six	16 seize	60 soixante
7 sept	17 dix-sept	70 soixante-dix
		71 soixante-et-onzè
		72 soixante-douze
8 huit	18 dix-huit	80 quatre-vingts
		81 quatre-vingt-un
		82 quatre-vingt-deux

9 neuf	19 dix-neuf	90 quatre-vingt-dix
		91 quatre-vingt-onze
		92 quatre-vingt-douze

10 dix      100 cent

When not followed by another numeral, *vingt* and *cent* take *s* as a mark of the plural, like ordinary adjectives and substantives—

200 *deux cents*, 201 *deux cent un*.

80 *quatre-vingts*, 81 *quatre-vingt-un*.

*Million* is a substantive, and can always take an *s*: *Deux millions*.

*Mille* (1000) does not take *s* at any time.

For dates *after Christ*, *mil* is used instead of *mille*: 1875,  
*mil huit cent soixante-quinze*.

### Ordinal.

§ 198. The ordinal are in form the cardinal with *-ième* added: *trois, trois-ième*. But

(a) *quatre, seize, quarante, etc.*, lose *e* final: *quatr-ième, seiz-ième, etc.*

(b) *cinq* adds *u*: *cinqu-ième*.

(c) *neuf* softens *f* into *v*: *neuv-ième*.

(d) *premier* means *first*. *Second* and *deuxième* both mean *second*. But in compound numbers the forms *unième* and *deuxième* alone are used: *vingt et unième, vingt-deuxième*.

### Collective.

§ 194. *une douzaine*, dozen; *une cinquantaine*, about 50

*une quinzaine*, about 15    *une soixantaine*, „    60

*une vingtaine*, score    *une centaine*, „    100

*une trentaine*, about 30    *un millier*, „    1000

*une quarantaine*, „    40    *des milliers*, thousands

### Fractional.

§ 195. <i>demi, demie, adj., half</i>	<i>le quart</i>	$\frac{1}{4}$
<i>la moitié</i>	$\frac{1}{2}$	<i>les trois quarts</i> $\frac{3}{4}$
<i>le tiers</i>	$\frac{1}{3}$	<i>le cinquième</i> $\frac{1}{5}$
<i>les deux tiers</i>	$\frac{2}{3}$	<i>le sixième</i> $\frac{1}{6}$ , etc.

## NOTES AND ILLUSTRATIONS TO CHAPTER I.

§ 196. **Le, la, les.**

1. The French definite article is derived from the Latin *ille*, *illum*, *illa*, *illos*, *illas*, etc.\*

2. Till the fourteenth century, articles, like substantives, etc. (see § 209), had two cases, the Subjective and the Objective. The more common forms were—

Subjective	<i>li, la</i>	<i>li, les</i>
Objective	<i>le, la</i>	<i>les, les.</i>

Ensi fu *li assous* devises. (VILLEHARDOUIN, 13th cent.)

Quant *li estez et la douce saisons.* (Couch, 12th cent.)

*Ensi (ils) sejornerent le jor et l'endemain en cel palais.*

(VILLEHARDOUIN.)

Par *la Deu grace qui en la crois fu mis.* (Roncivals, 12th cent.)

Espousa rois Pepins Berte *la belle et gente.* (Berte, 13th cent.)

Des douze pairs, *li diz en sont ocis.* (*Chanson de Roland*, 11th cent.)

*Les diz mulez fait Charles establer.* (Id.)

As usual, the subjective was gradually sacrificed, and we have in Modern French the objective forms, *le, la, les*, as the cases of both the subjective and objective.

3. The use of the objective as a 'genitive' (without a preposition) remains in *de par le roi* (*de (la) part du roi*), *de par le monde.* Compare *Hôtel-Dieu*, *Dieu merci*, *bain-marie* (§ 209 note).

§ 197. **Du, de la, de l', des, and au, à la, à l', aux.**

In Old French, prepositions were used, unless (as in the possessive genitive) the relation was sufficiently clear to prevent ambiguity. Many of these prepositions and articles were contracted.

Some of these contractions are still used in Modern French. Thus, of the old forms :

<i>del,</i>	<i>deu,</i>	<i>remain</i>	<i>de l',</i> † <i>du</i>
<i>al,</i>	<i>au</i>	"	<i>à l',</i> <i>au</i>
<i>dels,</i>	<i>des</i>	"	<i>des</i>
<i>als,</i>	<i>aus</i>	"	<i>aux</i>

*ès (en les)* occurs only in *bachelier ès lettres, maître ès arts*, etc.

\* "Il est singulier que *ille* ait laissé tomber la syllabe accentuée pour ne garder que celle qui ne l'était pas ; peut-être cela s'explique-t-il parce que passant au rôle d'article il est toujours proclitique et non accentué dans la phrase." —LITTRÉ. See however Brachet, *le*.

† *l* into *u.* (See p. 128.)

§ 198. *Le* = this or that.

1. In German grammars, *der*, *die*, *das*, may, according to its force, be called an article or a demonstrative pronoun. This is true of '*the*' in Old English\* and *le* in Old French.

Li rois les oi volentiers,  
Et fist trois seremenz entiers,  
L'ame (de) Urpandragon son pere,  
Et *la* (=that) (de) son fil, et *la* (=that) (de) sa mere,  
Qu'il iroit. (12th cent.; in BURGUY.)

2. Such demonstrative power lingers in a few Modern French phrases : *pour le coup* (this time), *de la sorte* (in this way)

§ 199. *Du, de la, des* = some or any

1. The so-called '*partitive article*'† is nothing more than the genitive case of the definite, employed in a less precise sense. Thus, in *Donnez-moi du pain que vous avez là*, the word *du* would be called a '*definite*' article; whereas in *Donnez-moi *du* pain*, it would be called a '*partitive*' article.

In both instances there is an ellipsis of '*partie*' or some equivalent. In the case of the definite, this ellipsis is not usual : *Donnez-moi un peu du pain que vous avez là*, being more common than *Donnez-moi *du* pain que vous avez là*.

2. This partitive article may be preceded by any preposition ; as, *avec du pain*, *pour du pain*, etc., the preposition governing the word understood in the objective.

§ 200. *Un, une* = a, an.

1. The indefinite article is a numeral adjective employed emphatically.

**NUMERAL ADJECTIVE** : J'ai un livre, mais vous en avez deux.  
*I have one book, but you have two.*

**INDEFINITE ARTICLE** : J'ai un livre. *I have a book.*

2. In Old French it had two cases, like other adjectives, but of these two cases no traces are left.

\* See Morris' *Historical Outlines of English Accidence*, p. 125.

† The term '*partitive article*' is confined to English text-books. French grammarians do not acknowledge it, but speak of the definite article as employed in a *partitive* sense.

**§ 201. Observations on Rules for formation of Feminine of Adjectives.**

Unfortunately it would have been inconvenient to have inverted the rules, but it would perhaps have been more correct; for the feminine in most cases is nearer the Latin original than is the masculine; thus,

- (a) It is not the Latin *f* which has been changed into *v*, but the Latin *v* which in French has been hardened into *f*, as it usually is at the end of monosyllables: *brem*, *bref*; *notem*, *nouf*; *actius*, *actif*; *bovem*, *bouf*, etc. (§ 39.)
- (b) It is not the Latin *x* which has been changed into *s*, but *s* which has been changed into *x*: *duos*, *deux*; *amorosus*, *amoureux*; *tussis*, *tour*, etc. (§ 39.)
- (c) Or to take isolated words, compare—*gros*, *grosse*, and *grossus*, *grossa*; *mol*, *molle*, and *mollis*; *nouvel*, *nouvelle*, and *novellus*, *novella*; *doux*, *douce*, and *dulcis*; *roux*, *rousse*, and *rutilus*, *russa*; *coi*, *coite*, and *quietus*, *quieta*; *bénin*, *benigne*, and *benignus*, *benigna*, etc.

**§ 202. Adjectives in -eur.**

For practical purposes, the ordinary rule that adjectives in *-eur*, with an exactly corresponding present participle, have *-euse* in the feminine is sufficient: *flatteur* (flattant) *flattuese*; *blanchisseur* (blanchissant) *blanchisseuse*. But a few words interfere with the "rule." They are all substantival forms in common use as adjectives:

- (a) The words *débiteur*, *exécuteur*, *inventeur*, *inspecteur*, *persécuteur*, have corresponding present participles, but it is not from these present participles they have been formed, but from the Latin substantives, *debitorem*, *executorem*, *inventorem*, *inspectorem*. Hence they have *débitrice*, etc., in feminine. (See § 229, b.)
- (b) Again, *enchantereur*, *pêcheur\** (sinner), *vengeur*, *chasseur*, have for feminine *enchanteresse*, *pêcheresse*, *vengereesse*, *chasseresse*. They were once only employed as substantives; and *-esse*, like *-trice*, is an essentially substantival suffix. (Compare § 229, a.)

**§ 203. Vieux, vieil.**

"Vieux before a consonant; vieil before a vowel or a silent h."

1. In Old French *vieux* (or *vieils*) was the form of the subjective singular, or of the objective plural, *vieil* the form of the objective singular and subjective plural. (See § 212.)

Et li *viaux* hom li dist. (*Merlin*, 13th cent.)

Je veiz le bon homme *vieil* presenter le gage.

(*COMMINES*, 15th cent.)

In the seventeenth century, *vieil* could be employed instead of *vieux*; thus, Malherbe says—L'or de cet âge *vieil* où régnait l'innocence,—not because of the following vowel, but because it was the common form.

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\* *Pêcheur*, fisherman, has *pêcheuse* in feminine.

### § 204. Beau, bel, etc.

*'Beau before a consonant, bel before a vowel.'* This is only true when there would be true hiatus if *beau* were used. Thus we say, *un bel enfant*, but *il est beau en tout temps*.

A pause being possible between *beau* and *en*, the hiatus is only apparent.\* This is true of *nouvel*, *mol*, *fol*, *vieux*, etc.

### § 205. Franque, franche.

That *Franque* and *franche* have a common origin is very interestingly illustrated by Archbishop Trench. Moreover the extract is *à propos* in other respects (§ 7) :—

"What a record of great social revolutions in nations, and in the feelings of nations, the word ‘Frank’ contains, which is used, as we all know, to express aught that is generous, straightforward, and free. The Franks, I need not remind you, were a powerful German tribe, or association of tribes, who gave themselves this proud name of the ‘Franks,’ or the free, and who at the breaking-up of the Roman Empire possessed themselves of Gaul, to which they gave their own name.† They were the ruling, conquering people, honourably distinguished from the Gauls and degenerate Romans, among whom they established themselves, by their independence, their love of freedom, their scorn of a lie; they had, in short, the virtues which belong to a conquering and dominant race in the midst of an inferior and conquered one. And thus it came to pass that, by degrees, the name of ‘Frank’ indicated not merely a national, but involved a moral, distinction as well; and a ‘frank’ man was synonymous not merely with a man of the conquering German race, but was an epithet applied to any man possessed of certain high moral qualities which for the most part appertained to, and were found only in, men of that stock; and thus in men’s daily discourse, when they speak of a person as being ‘frank,’ or when they use the words ‘franchise,’ ‘enfranchisement,’ to express civil liberties and immunities, their language here, as the outgrowth, the record, and the result of great historic changes, bears testimony to facts of history whereof it may well happen that the speakers have never heard."

### § 206. The diæresis in *aiguë*.

As *u* is not sounded in the syllable *-gue* (see § 76), (e.g. *figue*) the diæresis (‘) is added to the feminine of adjectives that end in *gu*, to show that the sound of *u* is to be preserved:

*Aigu, aiguë; exigu, exiguë.*

\* See ‘*hiatus*.’ (§ 100. 1.) † A small part of Gaul is more correct.

## § 207. Grand' mère, grand' mères.

1. Adjectives like *clarus, clara; altus, alta; bonus, bona*; which in Latin have one form for the masculine, and one for the feminine, had also two forms in Old French: *clers, clere; halte, halte; bons, bone*.

Puis il s'ecrie (Charlemagne) a sa vois grant et *halte* (haute).

(*Ch. de Roland*, 11th cent.)

D'or est la boucle et *belle* à esgarder. (*Roncio.*, 12th cent.)

2. On the contrary, adjectives like *grandis, legalis*, which in Latin have only one form for both the masculine and feminine, had in Old French only one word for both genders:

Hui nous defaut la *leial* compagnie.

(*Ch. de Roland*, 11th cent.)

Qui vaut mieux par raison *loial* folie ou sage trahison.

(*Coucy*, 12th cent.)

3. In the fifteenth century the two kinds of adjectives were wrongly treated in the same way. To both kinds the letter *e* was added in the feminine. This is the modern rule.\*

4. The correct etymological feminine survives in the following compounds: *grand' cérémonie, grand' chère, grand' chose, grand' faim, grand' soif, grand' hôte, grand' mère, grand' messe, grand' peine, grand' peur, grand' pitié, grand' rue.*†

5. The addition of an apostrophe to represent the elision of the imaginary *e* is posterior to the sixteenth century.‡

It has created a genuine irregularity in Modern French; viz., the omission of *s* in the plural forms of the feminine: *des grand' mères*. This irregularity was unknown before the sixteenth century: *Le discord et les grands haines*. (*FROISSART*, 15th cent.)

6. Thus it will be seen that in *grand' mère, grand' mères*, etc.,

- (1) *The omission of e is right.*
- (2) *The addition of an apostrophe is wrong.*
- (3) *The omission of s is wrong.*

\* In *Lettres royaux*, archaic law term, is found the regular form. (See *Adverbs*.)

† *Grand' bande, grand' chambre, grand'salle, grand' coiffe, grand' garde, grand' cœur, grand' pompe, grand' mode, grand' part*, occur in authors of the sixteenth and seventeenth centuries. "Le bal et la *grand' bande*, à savoir deux musettes."—*MOLIERE*.

‡ It seems to have been the invention of Vaugelas, or of some of the grammarians of his time. It is strange that, till quite lately, no better reason should have been given for this omission of the *e* than the one given even now in almost every descriptive grammar; viz., *euphony*. Bescherelle points out that the euphony which required *grand' mère* would necessitate our saying *grand' mer*, instead of the form invariably employed, *grande mer*. But he does not seem to have discovered the origin of the anomaly; he gives it up as "inexplicable." The apostrophe was not added to *grand merci*, but *merci* had the masculine gender thrust upon it (§ 239): a worse blunder.

## § 208. Adjectives without feminine.

1. *Fat* (foppish) is only applied to men, and has no need of a feminine. For a like reason other adjectives want either a feminine or a masculine; thus,
2. *Paillet* (pale) is only said of *vin* (wine), *du vin paillet*.
3. *Aquinin* is only said of *nez* (nose): *un nez aquinin*.
4. *Crasse* (gross) in ordinary French is only said of *ignorance*: *une ignorance crasse*.
5. *Romane* (romance) is only said of *langue*: *les langues romanes*.
6. *Plénière* (plenary, complete). The dictionary of the Academy gives no masculine, but the masculine *plénier* is found in the best authors: *Rien de si plénier*. (MONTESQUIEU, 18th cent.) *Le contraste plénier*. (ST. SIMON, 18th cent.) Nevertheless it is mostly added to *indulgence*.  
*Une indulgence plénière.*
7. *Dispos* has ceased to have a feminine. The reason is wanting. The feminine is found in older French:  
*Il les trouve disposes.* (DESPERIERS, 16th cent.)
8. *Châtain*. It is not usual to give a feminine form to *châtain*; possibly because *châtain* has mostly a substantive use: *barbe d'un châtain clair*.
9. *Hébreu* has no feminine; *hébraïque* is employed instead: *le texte hébreu, le texte en langue hébraïque.* (LITTRE.)

## § 209. S as a mark of the Plural.

In Old French of the eleventh, twelfth, and thirteenth centuries, substantives had still two cases, the remains of the Latin six cases.

- (1) The case of the subject (*sujet*).
- (2) The case of the object (*régime*).

## A. Use of the Two Cases.

1. The **Subjective** was strictly the nominative of a finite verb.
2. The **Objective**, although (a) mostly employed as the case of the direct object of a transitive verb, also occurs frequently (b) without an assistant preposition as a possessive or attributive genitive.\*

\* This old genitive remains in a few phrases: *Dieu merci* (*merci de Dieu*); *hôtel-Dieu*; *fête-Dieu*; *bain-marie* (*bain de marie*); *de par le roi* (*de la part du roi*); *de par le monde*.

Compare the archaism: *Dieu grâce = de la grâce de Dieu*.

"*Ils sont Dieu grâce, madame en parfaite santé.*"—MOLIÈRE.

"*Il était presque sans ressource, lorsque le gouvernement de Guyenne lui tomba de Dieu grâce.*"—ST. SIMON.

Faire la volontait son pere (de son père).

(ST. BERNARD, 12th cent.)

Je vous envoierai le pere ma femme (de ma femme).

(VILLEHARDOUIN, 13th cent.)

(c) Other relations require prepositions with the same objective forms. (See below for examples.)

### B. Formation of the Two Cases.

In the formation from the Latin of these Old French cases, we find (a) the accented or tonic syllable of the Latin always preserved, and (b) the distinctive endings of the Latin declensions to some extent respected (§§ 38, 40). It will be necessary to treat of this in detail.

I. (a) In every declension of the Latin except the first\* are found nouns with *s* final in the nominative singular. In the second declension it is the characteristic letter.

(b) *S* always ends the dative and ablative plural.

(c) In the accusative plural it is only in the neuter that *s* final is not found. But the neuter seems to have died out in the popular Latin of Gaul, at least as early as the fourth or fifth century, and would not influence the declensions of Old French.

Hence, in Old French, almost all nouns, including infinitives, employed substantively—

1. Put ‘*s*’ to the Subjective singular and Objective plural.

2. Omit ‘*s*’ in the Objective singular and Subjective plural.

This is known as the ‘rule of *s*.’

II. The Old French resultants of the first Latin declension seem successfully to have resisted the influence of the ‘rule of *s*.’ With them no *s* was ever put in the subjective singular. They assume one, on the contrary, in the Subjective plural. The reason is not apparent.

III. Again, the imparisyllabic resultants of such nouns as *ho'mo*, *ho'minem*, (especially those which shift the accent with the increase of syllable, *la'tro*, *latro'nem*), are found sometimes with *s* in the nominative singular, sometimes without *s*; the change of accent or of form being with them often† considered a sufficient distinction.

IV. Two or three declensions are thus produced :—

\* Even in the first are found some Greek nouns in *s*.

† ‘Often,’ for the rule of *s* in later manuscripts is applied to almost all nouns, without regard to etymology. (See *Chips from a German workshop*.)

## FIRST DECLENSION.

SINGULAR.	PLURAL.
SUBJECTIVE : <b>voie</b> ( <i>vía</i> )	<b>voies</b> ( <i>vías</i> )
OBJECTIVE : <b>voie</b> ( <i>vía</i> , <i>viam</i> , etc.)	<b>voies</b> ( <i>vías</i> , <i>viis</i> , etc.)

*La glorie d'icest munt n'est longement durant.  
(Thomas le Martyr, 12th cent.)*

Deux ! diat li reis si penaune (pénible) est ma vie.  
(*Chanson de Roland*, 11th cent.)

*Al roi de gloire, merci pris a crier.* (Roncius, 12th cent.)  
*Il m'enseigna la voie.* (Berte, 13th cent.)

Si j'aveie cent vies. (Id.)

## SECOND DECLENSION (First Series).

SINGULAR.	PLURAL.
SUBJECTIVE : <i>murs</i> ( <i>murus</i> )	<i>mur</i> ( <i>muri</i> )
OBJECTIVE : <i>mur</i> ( <i>murum, muri, etc.</i> )	<i>murs</i> ( <i>muros, muris, etc.</i> )

Ou vient li rois la va li lois. (PH. MOUSTRES, 13th cent.)  
[Il y] avoit un roi en France. (Berthe, 13th cent.)

Joieusement (ils) chevauchent n'est riens qui les tourmente.  
*(Berte, 13th cent.)*

**Il furent bon ami.** (Berle, 15th cent.) (Id.)

**Et li mur se desrocquent (s'écroulent).** (Saxons, 12th cent.)  
Il y avait trois paires de murs ses (sécs) à passer.

(JOINVILLE, 13th cent.)

## SECOND DECLENSION (Second Series).

SINGULAR.	PLURAL.
SUBJECTIVE : <i>lerre</i> , or <i>lerres</i> ( <i>la'tro</i> )	<i>larron</i> ( <i>latro'nes</i> ).
OBJECTIVE : <i>larron</i> ( <i>latro'nem</i> )	<i>larrons</i> ( <i>latro'nes</i> , etc.)

*Hom (je) sui Roland (de Roland).*  
*(Chanson de Roland, 11th cent.)*

*La fu mors uns haus homs de Flandres.*  
(VILLEHARDOUIN, 13th cent.)

Grant peche fait qui son *homme* veut prendre par beau sem-  
blant monstrer. (Coucy, 12th cent.)

Et par la grace de Dieu si advint que li quens (comte) Thiebaus de Champagne et de Brie prie la crois.

(VILLEHARDOUIN, 13th cent.)  
Cil qui conte estoient couain german et neveu le roi de France.

**Li faus enfes qui crie por la bele estoile avoir.**

**Par tels paroles vous ressemblez enfant.**

C. *Disappearance of the Subjective.*

By the end of the fourteenth century the Subjective case had been gradually absorbed,\* and the Objective, which was more common and striking, was employed both as Subjective and Objective ; but

(a) In a few instances it is the Objective that has disappeared ; the Subjective remains, (1) *fils* (*filius*), *gueux* (*coquus*), *lacs* (*laqueus*), *lis* (*ilius*), *puits* (*puteus*), *Charles* (*Carolus*), *Louis* (*Ludovicus*), etc.; (2) *sœur* (*soror*), *peintre* (*pictor*), *ancêtre* (*antecessor*), *traître* (*traditor*), *prêtre* (*presbyter*), *pire* (*pejor*).

(b) Sometimes both remain, but with different meanings.

<i>fonds</i> ( <i>fundus</i> )	<i>fond</i> ( <i>fundum</i> )
<i>on</i> ( <i>homo</i> )	<i>homme</i> ( <i>hominem</i> )
<i>sire</i>	<i>seigneur</i> and <i>sieur</i> ( <i>seniorem</i> )
<i>messire</i> { ( <i>senior</i> ) †	
<i>pâtre</i> ( <i>pastor</i> )	<i>pasteur</i> ( <i>pastorem</i> )
<i>moindre</i> ( <i>Adj. minor</i> )	<i>mineur</i> ( <i>Adj. and Sub. minorem</i> )

*Use of s in Modern French.*

Of the five Latin declensions of six cases, and of the intermediate two or three French declensions of two cases, we only have left the *s* of the plural accusative as a mark, no longer of case, but of number.

<i>la voie</i>	<i>les voies</i>	<i>l'homme</i>	<i>les hommes</i>
<i>le mur</i>	<i>les murs</i>	<i>le larron</i>	<i>les larrons</i>

## § 210. X as a mark of the Plural.

1. Till about the middle of the twelfth century the subjective singular and objective plural are formed by the simple addition of *s*, as already explained.

\* To prevent confusion between the masculine and neuter nouns of the second declension, the former are usually referred to in the nominative, and not the accusative. This more especially has been done on pp. 140-168. (Appendix B.)

† For *mes* in *messire*, see *Pronouns*. *Messire* is still employed occasionally.

J'ai dit à notre abbé : " *Messire* priez bien pour nos soldats." —V. HUGO. It is found in *La Fontaine*, etc.

" *Messire Jean* " is the name of a pear.

Has the modern anomalous pronunciation of *Monsieur* arisen from a confusion between *Messire* and *Monsieur* ? Have we the pronunciation of *Messire* (slightly altered possibly) in *Monsieur* ?



*Dier (Dieu) commanda que on amast son proisme (prochain) comme soimesme.* (BEAUMANOIR, 13th cent.)

(c) We find *l* side by side with *u*, and *x* added:

*Car ma foy mes chevaux se lasse.*

(E. DESCHAMP, 15th cent.)

*Il est ravy trop plus hault qu'aux tiers cieulx.*

(A. CHARTIER, 15th cent.)

Out of such confusion naturally have come modern rules in which the confusion is still felt.\*

Words in—

1.	-al	in the singular have	<i>aux</i> generally,—sometimes <i>als</i>
	-au	" "	<i>aux</i>
2.	-el	" "	<i>els</i> , except <i>cieux</i>
	-eu	" "	<i>eux</i> , except <i>bleus</i>
3.	-ol	" "	<i>ols</i>
	-ou	" "	<i>ous</i> in fourteen or fifteen words <i>oux</i> in seven or eight words
4.	-ail	" "	<i>ails</i> in ten or twelve words <i>aux</i> in six or seven words <i>aule</i> in one word
5.	-ul	" "	<i>uls</i> †

### § 211. Z final in Substantives and Adjectives.

As, unlike *s* or *x*, the letter *z* is no longer added as a distinctive mark of the plural, it will be sufficient to say (1) that it is the Burgundian and Norman equivalent for the Picardian *s*, and (2) that what has been said of *s* applies to *z*. In Old French it seems to have arisen from a greater softness of pronunciation in the former dialects.

### § 212. The "rule of *s*" in Adjectives and Participles.

1. Ordinary adjectives and participles‡ were subject to the "rule of *s*:"

*On doit croire que chascuns est bona, dusqu'a tant que li contraires est provea.* (BEAUMANOIR, 13th cent.)

2. The modern forms, *beau*, *bel*, *beaux*; *nouveau*, *nouvel*, *nouveaux*; *fou*, *fel*, *fous*; *mol*, *mous*; *vieux*, *vieil*, etc., retain fragmentary traces of the conflicting orthography shewn in § 210. The use to which they are now put is explained elsewhere (§ 147).

*Bians tres dous fils fait elle.* (Berte, 13th cent.)

*Par un jour si tres bel qu'il ne plent et ne vente.* Id.

\* See § 148.

† It is to this irregular use of *z* that we must refer the forms *croix*, *noix*, etc. Even in verba we have traces of it: *je peuz*, *je veuz*.

‡ Articles, Possessive, Demonstrative Pronouns, etc., are spoken of in their place.

- Si vit ung songe en mon dormant, qui moult fut *bias* et  
moult me plot. (Rose, 13th cent.)
- Li noviaus empereres seroit couronnes.* (VILLEHARDOUIN, 13th cent.)
- Il est noviax *nes.* (BEAUMANOIR, 13th cent.)
- Dont parleroit et li *fol* et li *sage.* (Runc., 12th cent.)
- Si aturned (s'arrangea) un *mol* mangier devant lui.  
(Rois, 12th cent.)
- As *fous* et as *feluns.* (Thomas le Martyr, 12th cent.)
- (Dui) vilain . . . qui tant me donerent de couz que tous  
les costez (j') en ai *mous.* (Renard, 12th cent.)
- Et ainsi il croient le *vieil* de la montagne  
(JOINVILLE, 13th cent.)
- Et li *viaux* hom li dist. (Merlin, 13th cent.)

### § 213. Infinitives, etc., used as Substantives.

From long usage some infinitives have become common substantives : *les dîners*, *les soupers*, *les êtres*, etc.

La Fontaine has employed *le dormir*, *le manger*, and *le boire*. He has on his side the example of Old French, where we find *dormir*, *jeûner*, *penser*, *plaindre*, etc., etc., with the usual two cases :

- Ses ieux, son vis (visage), qui de joie sautele, *son aler*, son *venir*, son beau *parler* et son gent *maintenir.* (Coucy, 13th cent.)
- Icis *venirs*, icis *alers*, icis *veilliers*, icis *parlers*, font ces amans. (La Rose, 13th cent.)
- Car bel *parler* souvent refraint un cœur felon. (Guescl., 14th cent.)

### § 214. Irregularities in the formation of the Plural arising from the vocalisation of l.

The *l* of many Latin words has been changed into 'u' in its passage into Modern French. This vocalisation began in the twelfth century. It has been only partial, and in most cases we have from a common root some forms in *l* side by side with the forms in *u*.

*Au*, à *l'*; *du*, de *l'*; *ils*, *eux*; *cheveru*, *chevelure*; *vieux*, *vieil*; *cieux*, *ciels*; *cheval*, *chevaux*; *résoudre*, *résolvant*, etc., etc.

In addition to the variations in the particles, substantives, adjectives, verbs, which have been already given, the following irregularities have their origin in the vocalisation or non-vocalisation of *l*.

## A.

*Substantives and Adjectives with Plural in -als.*

The following substantives take *-als*; many of them are rare: several are not of Latin origin:—

*Aval, bal, cal, cantal, caracal, carnaval, cérémonial, chacal, festival, galgal, narval, nopal, pal, régal, serval, val.*

The greatest difficulty arising from the partial adoption of *u* for *l* occurs in the plural of adjectives in *-al*, of which there are between two or three hundred. Most of these change *al* into *aux*, but the plural of many of the remainder is very doubtful. The following certainly form their plural in *als*:—

*Amical, bancal, fatal, final, frugal, filial, glacial, initial, labial, matinal, médial, naval, pascal, pénal, théâtral.\**

\* The list given above is Bescherelle's. It has one great merit, it is short. The Academy, and after it Poitevin, Chapsal, etc., give much longer lists. Jullien declares that many even of the above cannot have a plural. Litttré recommends the form *aux* in almost every case.

The persistence in Modern French of the form *als* may perhaps be thus explained: (a) Many adjectives, from their meaning, have not been employed except by writers who, aware of their Latin origin, have preferred the spelling which best recalled the etymology,—the form in *-als*. They have preferred a 'learned' form to a 'popular' one (§ 37). (b) Again, there are certain adjectives which are mostly used (1) with nouns that, from their meaning, scarcely admit of plural; (2) with feminine nouns. If perchance an author wishes to use the masculine plural of such an adjective, he would prefer the form in *als* as having the sound to which his ear is most accustomed, viz., the sound now represented by *al*, *als*, *ales*. But these motives would not influence all. It is amusing to see the constant dispute about these unfortunate adjectives in *al*. It is a dispute of old standing, and has been even thought worthy of the ridicule of the stage. See *Le Mercure Galant*, BOURSAULT.

Lemare gives a lively sketch of the quarrel:—"Grand tumulte parmi les grammairiens à cette occasion; l'Académie elle-même ne peut se faire entendre. Buffon a dit: *des habitants brutaux, des mouvements machinaux*; Jean-Jacques: *des compliments triviaux*; Regnard: *des liens conjugaux*; l'Académie: *des offices véniaux*, tandis qu'elle rejette tous les mots précédents. M. Chapsal qui cite et adopte les exemples ci-dessus se glisse dans la mêlée et augmentant le désordre il veut qu'on dise: *les sons nasals, les soins filiaux, les ciseaux fatals*. Le Tellier s'accourt, s'esrime à droite et à gauche, s'attaque aux habitants brutaux de Buffon, arrête ses mouvements machinaux, rit des compliments triviaux de Jean-Jacques, foule aux pieds les liens conjugaux de Regnard, étouffe les sons nasals de M. Chapsal, et sans respect pour l'autorité qui tient notre langue en tutelle, proscrit ses offices véniaux. Quel parti prendre dans une aussi grande affaire. Celui de l'analogie ou s'abstenir lorsqu'on craint de choquer l'oreille par un son tout à fait inusité."—Few authors have courage to act otherwise.

## B.

*Substantives with two forms for the plural : -ls, -ux.*

Most of these modern distinctions in meaning have little to justify them either in the history of the use of the words, or in their etymology.

(1) *Aïeul*; *aïeuls*, and *aïeux* (*L. L. aviolus*).

The plural *aïeuls* is confined to the strict meaning, *grandfather* or *grandmother*: as, Il est mort avant ses *aïeuls*.

So *bisaïeul* and *trisaïeul*.

The more common form *aïeux* is only used in the sense of *ancestors*.

(2) *Ciel*, *ciels*, and *cieux* (*cælum*).

The plural *ciels* is only found in such figurative senses as—

Les *ciels* de ces tableaux. The skies of these pictures.

In the sense of *climate*, *ciels* or *cieux* may be employed.

(3) *Œil*, *œils*, and *yeux* (*oculus*).

The plural *yeux* is always employed even in a figurative sense, when there is no danger of a mistake (!) being made between that figurative sense and the literal one :

*Un fromage qui est rempli d'yeux.*

A cheese which is full of holes.

*Dans cette maison il y a beaucoup d'œils-de-boeuf.*

In that house there are many round windows.

(4) *Travail* (*work*) ; *travails* and *travaux* (*trabaculum*). The plural *travails* is only used in the rare senses of (a) Wooden frames, used to prevent horses from kicking whilst they are being shod.\* This is its literal meaning. (b) Official reports, as

*Ce ministre a eu plusieurs travails cette semaine avec le roi.*  
(*Acad.*)

(5) *Ail* (*garlic*) ; *ails* and *auix* (*allium*).

The plural *auix* (see § 210, 5, c) is almost obsolete.

(6) *Bétail* ; *bestiaux*.

*Bétail* (*cattle*) has for plural *bestiaux*. The old form of the substantive was *bestial*, which is now only used as an adjective.

### § 215. Proper Names.

"A proper name may be accidentally employed as a common substantive, and is then capable of flexion." (§ 150.)

In this natural use of proper names we have the origin of a large number of common nouns.

Some come from an historical source; others from the names of inventors, or of the place where the invention was made, etc. Many have been, as a matter of course, altered more or less in form.

\* *Brake, trave.* (*GASC.*)

## COUNTRIES, TOWNS, ETC.

de la perse	chintz	Perse
une persienne	outside-shutter	Perse
une cravate	cravat	Cravate or Croate
une guinée	guinea	Guinée
une dinde	turkey	Inde
un cachemire	cachemire	Cachemire
une baïonette	bayonet	Bayonne
du nankin	nankeen	Nankin
une bougie	waxlight	Bougie
du calicot	calico	Calicut
de la mousseline	muslin	Mosul
de la faïence	pottery etc., etc.	Faenza

## MEN'S NAMES.

une silhouette	profile	Silhouette
un quinquet	argand lamp	Quinquet
une guillotine	guillotine	Guillotine
le galvanisme	galvanism	Galvani
une praline	burnt-almond	Praslin
un dalhia	dahlia	Dahl
la simonie	simony	Simon Magus
un louis	louis	Louis
du macadam	macadam	McAdam
une mansarde	garret	Mansard
un guilletmet	inverted-comma	Guilletmet
un barème	ready-reckoner	Barrême
un calepin	note-book	Calepino
un carlin	pug-dog	Carlin
un tartufe	hypocrite	Tartufe
	etc., etc.	

§ 216. The plural article is often put in an emphatic way before proper names, without any idea of plurality.

*Les Bossuet, les Racine ont été la gloire du siècle de Louis XIV.*  
(LITTÉRÉ.)

Les expressions heureuses qui font l'âme de la poésie et le mérite des Homère, des Virgile, des Tasse, des Milton, des Pope, des Corneille, des Racine, des Boileau.  
(VOLTAIRE.)

Guidé par nos maîtres les Villemain, les Ampère, les D. Nisard, les Ph. Charles, nous avons tâché de joindre le résultat de nos recherches personnelles au souvenir de leurs savantes leçons.  
(DEMOGEOT.)

### Plural of Foreign Words.

§ 217. In order to understand what is here meant by a "foreign" word, it will be necessary to bear in mind what is given in greater detail in the *Introduction*.

That French consists of two great vocabularies of words :

1. The *popular* vocabulary, developed gradually and unconsciously by the people during the first eleven or twelve centuries after Christ.

2. The *non-popular* vocabulary, formed consciously and artificially by the learned from the classical Latin, and (to a less extent) from the Greek.

Words thus formed date from the twelfth century to the present time.

French possesses in addition a number of words directly borrowed from various languages (*Introduction*), including Latin and Greek. Such words are "foreign." By far the larger number have accepted a French dress, and are subjected in all respects to French rules. Comparatively few have resisted naturalization, and present difficulties in their treatment. The following test may usually be applied with safety:

*When an accent has been added, or any change, however slight, has been made in the original spelling, the word, whether common or not, may be said to be naturalized.\**

Help may often be obtained from the pronunciation ; but complete naturalization cannot with safety be inferred from the current speech, for Frenchmen pronounce almost all words at once according to their own rules. Still the pronunciation may in French be of service ; in English it can be no guide : but the reason is different ; the English maintain the foreign pronunciation a long time *after* a word is naturalized. The contrast between English and French habits is here very striking.

Few words resist naturalization for any length of time ; still some succeed in so doing. Most strikingly appear such ecclesiastical words as are given in § 151. The reason is plain—the Roman Catholic ritual is in Latin. It is mainly with Greek, Latin (non-ecclesiastic), or Italian words that the struggle goes on. Those who know the foreign form, and those who do not, are about equal in number and power.

In words, on the contrary, which have their origin in German, English, etc., few know what is right ; and the word, long before it can be said to be common, loses its distinctive nationality. The ignorance of all renders variance impossible.

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\* It is almost needless to say that the converse is not true ; many words establish themselves without alteration : *album, piano, major, etc.*

**Compound Substantives.**

(Continued from § 152.)

§ 218. The syntactical dependence of the component parts is not always easy to detect.

No rule of general application is possible,—unless it be this: *The shortened phrase must be filled up, and the component parts must in the full phrase appear exactly as they stand in the shortened phrase.*

We will examine a few words at length, and give with some others such suggestions as seem wanted. A complete list is unnecessary.\*

§ 219. In the following words the sense evidently requires that in both the singular and plural *s* should be omitted:—

*Un réveille-matin* (*an alarm clock*), means literally something which wakes one up in the morning. It is plain that the plural must be *réveille-matin*, for *réveille* is a verb, and the number of 'mornings' would not increase in proportion to the number of clocks.

un crève-coeur = <i>peine qui crève le cœur</i>	des crève-coeur.
un abat-jour = <i>volet etc. qui abat le jour</i>	des abat-jour.
un trouble-fête = <i>quelq. qui trouble la fête</i>	des trouble-fête.
un perce-neige = <i>fleur qui perce la neige</i>	des perce-neige.
un prie-Dieu = <i>chaise sur laq. on prie Dieu</i>	des prie-Dieu.
un casse-cou = <i>endroit où l'on se casse le cou</i>	des casse-cou.

§ 220. In the following examples, on the contrary, the sense requires *s* in both singular and plural:—

un or des porte-allumettes	( <i>boîte qui porte des allumettes.</i> )
un or des porte-clefs	( <i>valet de prison qui porte les clefs.</i> )
un or des serre-papiers	( <i>un endroit où l'on serre les papiers.</i> )
un or des essuie-mains	( <i>linge avec lequel on s'essuie les mains.</i> )
un or des cent-gardes	( <i>soldat des cent gardes du roi.</i> )

§ 221. In a still larger number of words it seems indifferent whether or not *s* is added to the second component; equally good sense is produced with or without it.

(1) The analysis appears to lean towards the addition of *s* to the last component for both singular and plural in—

un tire-bottes	des tire-bottes
un casse-noisettes	des casse-noisettes
un garde-cendres	des garde-cendres, etc.

(2) On the contrary, it would seem better not to put *s* in the plural, and *à fortiori* not in the singular in—

des garde-feu	un garde-feu
des garde-chasse	un garde-chasse
des sous-pied	un sous-pied

\* Such a list is however given by Bescherelle in his larger Grammar. It includes some 1200 words. See also Didot: *Observations sur l'Orthographe*, pp. 417—452.

But in this and all other doubtful cases it is perhaps better to put *s* in the plural of the compound word, but to omit it in the singular; to say:

un sous-pied	des sous-pieds
un tire-botte	des tire-bottes
un casse-noisette	des casse-noisettes

§ 222. In addition to this difficulty about the second component, appears a difficulty about the first in compound words with *garde*.

(1) *Garde* may be looked upon as a verb (*quelque chose qui garde*), and is of course invariable.

(2) *Garde* may be looked upon as a noun (*gardien*), and is of course capable of taking an *s*.

Hence the following customary \* forms.:

*Garde = quelque chose qui garde.*

un garde-feu	des garde-feux
un garde-fou	des garde-fous
un garde-manger	des garde-manger
un garde-meubles	des garde-meubles
un garde-robe	des garde-robés
un garde-vue	des garde-vue

*Garde = gardien.*

un garde-chasse	des gardes-chasse
un garde-champêtre	des gardes-champêtres
un garde-côtes	des gardes-côtes
un garde-corps	des gardes-du-corps
un garde-forestier	des gardes-forestiers
un garde-magasin	des gardes-magasins
un garde-national	des gardes-nationaux
un garde-mobile	des gardes-mobiles

\* Littré makes the following observations on this difficulty: "Garde . . . mot employé en composition qui se dit tantôt des personnes qui gardent (*un garde-chasse*), tantôt des choses qui conservent (*un garde-manger*). Le pluriel offre des difficultés. Pour le second cas, tout le monde est d'accord ; garde reste invariable ; *des garde-manger*. Pour le premier, l'accord des grammairiens cesse ; l'Académie n'indique le pluriel que pour *garde-côte* et *garde-note*, et là elle écrit *gardes-côtes*, *gardes-notes*. Laveaux a été explicite, disant que *garde* en cet emploi représente le substantif masculin *garde*, et doit toujours prendre la marque du pluriel. Mais, à moins de supposer une ellipse, dans *garde-côte*, *garde-magasin*, etc., ce n'est pas le substantif *garde*, c'est le verbe *garder*, qui est en composition. De plus, en suivant la vue de l'Académie et de Laveaux, on arriverait à cette singulière conclusion qu'il faudrait écrire *des garde meuble*, quand il s'agit du lieu où l'on garde les meubles, et *des gardes meuble*, quand il s'agit de l'employé qui garde les meubles. Cette anomalie montre d'une façon palpable qu'il faut laisser, en tous les cas, *garde* invariable."

§ 223. The following words require special explanation :—

- (1) *Boute* in *boute-feu*, *boute-selle*, *boute-en-train*, is an old verb meaning *to put*.
- (2) *Bot*, *garou*, *cervier*, *grièche*, are only found in *pied-bot*, *loup-garou*, *loup-cervier*, *pie-grièche*; their origin and meaning are uncertain; they are used as adjectives.
- (3) *Un colin-maillard*, *des colin-maillard* (blind man's buff). The usual explanation is that *colin-maillard* is a game in which "Colin" looks for "Maillard." Littré's explanation seems more probable: *Colin nom d'homme pris en un sens général; et Maillard sans doute tenant à 'maillot.'*
- (4) In *hôtel-Dieu*, *bain-marie*, we have still remaining the old genitive (see § 200, note). The plurals are—*des hôtels-Dieu*, *des bains-marie*.
- (5) *Un terre-plein* = *un plein* (= plaine) *de terre*; plural, *des terre-pleins*. *Plein* is not from *plenus*, full, but from *planus*, flat, or *planum*, a flat place. Compare *de plain-pied*; *un plain-chant*. A similar mistake in the orthography is made in *armes pleines*, *écu-plein*, terms of heraldry. The usual explanation "terre-plein, i.e., endroit plein de terre," is therefore wrong.
- (6) *Un blanc-seing* = *seing* (signature), *sur papier blanc* (blank). The plural is *des blanc-seings*.

§ 224. *Monsieur*, *Madame*, *Monseigneur*, *Mademoiselle*, *gentilhomme*, and *bonhomme*, seem to be the only substantives which are joined without a hyphen, and in which the component parts take nevertheless the marks of the plural. (Compare *respublica* in Latin.) On the contrary, a large number of nouns of similar origin now present the appearance of simple nouns, and are treated as such: e.g., *gendarme*, *taurien*, etc.\* (§ 41. 2.)

§ 225. The special difficulties presented by compound adjectives are these :—

1. Both adjectives may separately and distinctly qualify the substantive, as :

Des enfants *sourds-muets* (i.e., sourds et muets.)†

2. The first adjective may be employed substantively :‡

\* See Didot's remarks on the use and abuse of the hyphen: *Observations sur l'Orthographe*, pp. 408-414. Also Hetrel's *Code Orthographique*.

† Buffon writes '*sourds et muets*'.

‡ Compare such phrases as *des rubans-paille*, *des robes noisette* des ceintures orange, etc.

N'est-elle pas rouge la cassette? Non, grise. Hé, oui,  
gris-rouge.—MOLIÈRE.

3. The first adjective may be employed adverbially, as:  
Des champs clair-semés. Une fleur fraîche-cueillie.\*

§ 226. *Nu-tête, demi-heure*, etc. When the hyphen is omitted, *nu* and *demi* agree with the Substantive. Till lately this was usual. (See SYNTAX, 'Agreement'.)

In *demi*, the agreement does not seem to have been so consistently carried out. It ceased at an earlier date than that of *nu*.

### § 227. Nouns without the Singular.

annales	<i>annals</i>	fiançailles	<i>betrothing</i>
aborigènes	<i>aborigenes</i>	fonts	<i>font</i>
alentours	<i>neighbourhood</i>	frais	<i>cost</i>
archives†	<i>archives</i>	funérailles	{ <i>funeral</i>
armoires }	<i>coat of arms</i>	obsèques	{ <i>manners</i>
armes }		meurs	
arrhes‡	<i>earnest money</i>	mouchettes	<i>snuffers</i>
broussailles §	<i>brushwood</i>	pleurs ¶	<i>tears</i>
confins	<i>confines</i>	prémisses	<i>first-fruits</i>
décombres	<i>ruins, rubbish</i>	matines	<i>matins</i>
dépens	<i>cost</i>	vêpres	<i>vespers</i>
environs	<i>neighbourhood</i>		

\* *Fraîche-cueillie; frais* construit avec un participe signifie *tout nouvellement*; et bien qu'il soit adverbe, l'oreille a exigé, contre la grammaire, qu'il s'accordât avec son substantif en genre et en nombre. *Tout* pris adverbialement offre un cas semblable: *toute belle qu'elle est*. *Une maison toute fraîche bâtie. Des roses fraîches-cueillies.*—LITTRÉ.

The modern rule with *tout* stands thus: if the substantive is feminine, and begins with a consonant, *toute* is written. It has not been always observed.

† *Archives* occurs in the singular in Amyot. It is there masculine; from the Latin neuter *archivum*. (Compare § 234.)

‡ *Arrhes* was constantly singular before the 17th century.

§ *Broussailles* is employed exceptionally in the singular by Voltaire: "Son cheval . . . fuit dans la broussaille."

|| *Environ*. La Fontaine follows the custom of his time, and employs it in the singular: "On tremble à l'environ." This is analogous to the adverbial use of *sous*, etc., *au-dessous*, etc.

¶ *Pleur = lamentations*, is used in poetry, etc.: *Un pleur éternel.* (BOSSUET.) *Faire un pleur éternel.* (VICTOR HUGO.)

## GENDER.

§ 228. The following remark of Dr. Adams is worthy of the attention of English students, who usually employ “*gender*” and “*sex*” as synonymous terms:—

“ In Old English the word [gender] commonly meant a *kind* or *class*, and even in the time of Shakespeare we find, ‘ Supply it with one gender of herbs, or distract it with many! ’ (*Othello*.) It is important not to confound *gender*, a grammatical term signifying a class of nouns, with *sex*, the distinction between male and female. In the English language it happens that sex is adopted as the basis of classification; in most other languages this is not the case.\* In those languages masculine and feminine do not mean male and female.”

## Substantiva Mobilia.

§ 229. a. *The ending -esse*.—The ending *-esse* is peculiar to substantives. The adjectives *enchanteresse*, *pécheresse*, *vengeresse*, *chasseresse*, and *traitresse*, have indeed this ending, but they were first substantives, and even now may be used as such.

A few genuine adjectives assume *-esse*, when taken substantively, but usually with a bad or comic meaning: *un pauvre*, a poor man; *une pauvresse*, a beggar-woman, etc. (Comp. § 230. a.)

The ending *-ess* is in English the only living mode of forming the feminine. It was borrowed in the 13th century from the Norman-French, and ejected the Saxon feminine suffix *-ster*, which now only appears in *spinster*: *-ess* is itself dying out: in earlier English it was much more common than now. (See TRENCH, “*English Past and Present*,” p. 116.)

b. *The ending -trice*.—The ending *-trice*, like *-esse*, is peculiar to substantives. The words *débitrice*, *inventrice*, *inspectrice*, *per-sécutrice*, have this ending, but they are really substantives employed adjectively. It is only in learned words from the Latin *-tricem*, that *-trice* has stood its ground against the substantival ending *-esse* and the adjectival ending *-euse*. *Ambassadrice* is anomalous. *Empereur* is popular, *impératrice*, learned.

c. *Gouverneur*, *Serviteur*.

<i>gouverneur</i>	<i>gouvernante</i>	<i>serviteur</i>
<i>gouvernant</i>		<i>servant</i>
		<i>servante</i>

*Gouverneur* from *gubernatorem*, and *serviteur* from *servitorem*, have for usual feminine *gouvernante* and *servante* from *servir*, *gouverner*. *Gouverneur=governor* is rare. *Gouverneresse* is found in Froissart. *Servant* mostly occurs in the sense of ‘*gunner*.’

‘*Servant de gauche*.’—ERCKMANN-CHATRIAN.

d. *Masculine form derived from feminine*.

*Canard* is derived from *cane* (Germ. Kahn.) *Cane* in Old French = a boat. *Dindon* is derived from *dinde=d'Inde=oiseau d'Inde*. (Compare *Guinea-pig*, *cochon d'Inde*, etc.)

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\* ‘Partly the case’ is more correct.

### § 280. Generic Names of Human Beings.

*a.* Most appellatives which for any reason are not often used except in reference to the male sex, retain the masculine gender and masculine form, when accidentally employed in connection with the female sex. Such are *peintre*, *auteur*, *poète*, *professeur*, *orateur*, *sculpteur*, *architecte*, *apothicaire*, *athlète*, *artiste*, *apôtre*, *autocrate*, *athée*, *subalterne*, *soldat*, *employé*, etc., etc.

*Elle fut sa nourrice, elle devient son guide.*    LEGOUVÉ.

*Hypathie enseignait elle-même la doctrine d'Aristote et de Platon; on l'appelait le philosophe.*    CHATEAUBRIAND.

With a comic or bad meaning the feminine is sometimes found (compare § 229. *a*):

*Je crois que la peintresse ne vous a pas flatté: mais je vous vois déjà de la main d'un autre peintre, duquel je n'oserais dire autant.*

*J. J. ROUSSEAU.*

*b.* Most substantives, on assuming the idea of sex, retain the gender of the substantive of like meaning without sex, from which they are derived; thus, from

<i>la vigie</i> , look out (naval)	<i>la vigie</i> , look-out man
<i>la sentinelle</i> , sentry	<i>la sentinelle</i> , sentinel
<i>la vedette</i> , mounted sentry	<i>la vedette</i> , mounted sentinel
<i>la recrue</i> , recruiting	<i>la recrue</i> , recruit
<i>la basse</i> , bass (part)	<i>la basse</i> , bass (man)
<i>la pratique</i> , custom	<i>la pratique</i> , customer
<i>une victime</i> (= sacrifice)	<i>une victime</i> (man, etc.)
<i>une dupe</i> (= bird easily cheated)	<i>une dupe</i> (man, etc.)
<i>une pécore</i> (= animal)	<i>une pécore</i> stupid man, etc.

*y.* Some change the gender,\* thus we have from

<i>une enseigne</i> , ensign	<i>un enseigne</i> , ensign
<i>la trompette</i> , trumpet	<i>le trompette</i> , trumpeter
<i>la garde</i> , watch	<i>le garde</i> , watchman
<i>la critique</i> , criticism	<i>le critique</i> , critic
<i>la foudre</i> , thunder	<i>le foudre</i> , thunderbolt (fig.)
<i>la statuaire</i> , statuary (art)	<i>le statuaire</i> , statuary (artist)
<i>la fourbe</i> , cheating	<i>le fourbe</i> , cheat
<i>une aide</i> , help	<i>un aide</i> , assistant

To this list may be added *paillasse*: *paillasse*, from root *paille* (straw), means a mattress stuffed with straw. Hence the covering itself, or 'ticking.' From this we have *un paillasse*, a clown, a man dressed out in *toile à paillasse*.

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\* Analogous to this change of gender is that seen in such words as *personne*, *craie*, *gens*, *couple*. (See § 237.)

δ. In a few words the derivation is reversed, but the gender changes as before. The name of the living object has given us the name of the thing; thus, from

*une masque*, ugly woman, we have *un masque*, mask  
*un cravate*, Croatian,      "      *une cravate*, a cravat  
*un pantomime*, actor,      "      *une pantomime*, pantomime

ε. Some words of like form have a different origin. Both nouns are perfectly regular. The gender of the living object follows the sex; the gender of the inanimate object follows sometimes the French ending, sometimes the etymology :\*

<i>la page</i> , page or leaf	<i>le page</i> , the page (boy)
<i>la mousse</i> , moss	<i>le mousse</i> , the cabin-boy
<i>la barde</i> , bard (armour)†	<i>le barde</i> , bard
<i>la barbe</i> , beard	<i>le barbe</i> , Barbary horse
<i>la coche</i> , sow	<i>le coche</i> , coach

### § 231. Generic or Class Names of Animals.

α. A large number of quadrupeds and birds (mostly those not domesticated), of fishes, reptiles, and insects, have only a generic name in which the idea of sex is ignored.‡ Such nouns, with but few exceptions, consistently follow, like names of inanimate objects, the rule of *e* mute (§ 232).

#### MASCOULINE.

<i>un éléphant</i> , elephant	<i>une panthère</i> , panther
<i>un rossignol</i> , nightingale	<i>une bécasse</i> , wood-cock
<i>un serpent</i> , serpent	<i>une vipère</i> , viper
<i>un maquereau</i> , mackerel	<i>une morue</i> , cod-fish
<i>un papillon</i> , butterfly	<i>une guêpe</i> , wasp
etc., etc.	etc., etc.

#### FEMININE.

<i>une panthère</i> , panther
<i>une bécasse</i> , wood-cock
<i>une vipère</i> , viper
<i>une morue</i> , cod-fish
<i>une guêpe</i> , wasp
etc., etc.

The following are exceptions :

<i>le buffle</i> , buffalo	<i>la fourmi</i> , ant
<i>le cygne</i> , swan	<i>la perdrix</i> , partridge
<i>le crocodile</i> , crocodile	<i>la souris</i> , mouse
<i>le cancre</i> , } crab	
<i>le crabe</i> , } crab	
<i>le congre</i> , conger-eel	
<i>l'hippopotame</i> , hippopotamus	
<i>le merle</i> , blackbird	
<i>le polype</i> , } polypus, octopus	
<i>le poulpe</i> , } polypus, octopus	
<i>le renne</i> , reindeer	

\* It is usual to give all the above nouns of two genders in the same list with such words as *le crêpe* and *la crêpe*, etc., with which they have no affinity whatever. For these, see § 233.

† Whence *la barde*, a thin piece of bacon.

‡ The *Epicēna* of the Latin Grammars.

The etymology in most of these words has overruled the French ending: *dromadaire*, *dromadarius*; *buffle*, *bubulus*; *cygne*, *cygnus*; *crocodile*, *crocodilus*; *crabe*, *carabus*; *fourmi*, *formica*. *Merle*, *merula*, was rightly feminine in Old French, according to etymology and French ending. *Souris* is masculine in some patois, as in Latin *soricem*. *Perdicem*, *perdrix*, is both masculine and feminine in Latin. *Renne* is of Germanic origin. To this list may be added *ange*, *angelus*, monk-fish, which, however, is sometimes given feminine in dictionaries.

**β.** Sex must be expressed, if necessary, by 'male' or 'female,' as, *un cygne femelle*; *une perdrix male*. Comp., English, *a he-goat*, *a she-goat*; *a buck-rabbit*, *a doe-rabbit*; *a ewe-lamb*; *a cock-sparrow*, *a hen-sparrow*, etc. So in Latin *femina piscis*, *vulpes mascula*.

**γ.** Some of the nouns in § 155 possess a generic or class name in addition to the forms given: examples, *un chat*, *un cochon*, *un mouton*, *un cheval*, *un poulet*, etc.; but most as a class name use the distinctive male form; ex., *un canard*: a smaller number the female; ex., *une oie*, *une dinde*. The English class-noun sometimes corresponds with the French, sometimes not; thus, *oie* and *goose* correspond; not *canard* and *duck*.

### § 232. Rule of the e mute. (§ 156.)

1. The Latin neuter seems to have disappeared in Gallo-Latin in the fourth or fifth century.

2. In Latin the gender of a word is, as a rule, known by its ending.\*

3. In French words of popular and ancient formation, the Latin ending was either omitted, or was so weakened as to lose its gender power (§ 40, *Apocope*).

4. The French word was thus practically deprived of its gender.

5. Consciously or not, a new scheme was framed—

(1) **French words with 'e mute' final were made feminine.**

(2) **French words without 'e mute' final were made masculine.**

6. So powerful, however, was the Latin, that (1) a great number of words in 'e mute' remained masculine because the Latin noun is masculine or neuter; and (2) some nouns without the 'e mute' remained feminine because the Latin is feminine.

7. In words of learned formation,† the ending remains in but a slightly modified form; necessarily, the influence of the Latin gender makes itself felt to a still greater extent.

\* Although Latin only is here spoken of, all the above applies broadly to words of other origin.

† A 'learned' word in French is one which has been consciously and artificially coined from Latin, Greek, etc. It is evident that the coiner of such a word would hold the original gender in respect (§ 37. b).

8. It is useless for the present purpose—

(a) To give the origin of those nouns (1) which are feminine in Latin, (2) which end in *e mute*, (3) which are feminine in French. The French ending is not at variance with the feminine origin of the word: no struggle is possible between the Latin and French.

(b) To give the origin of those nouns which are (1) masculine or neuter in Latin, (2) which have no *e mute*, (3) which are masculine in French. Here again no struggle is possible.

(c) To give the origin of those nouns which follow the rule of the *e mute* in opposition to the etymology. In them the French law is obeyed—that is sufficient.\*

9. A large number of French nouns are derived from Latin adjectives, present participles, past participles, stems of verbs, etc. The Latin in them exercises little direct influence. They rarely break the rule of *e mute*.

10. The anomalous nouns, which follow neither the etymology nor the rule of *e mute*, are very few in number. Some may be traced to the custom of the popular Latin; some to the influence of the Teutonic tribes; some are simple blunders.

### § 233. Substantives of Double Gender.

The distinctions of gender in these substantives have nothing to do with sex, like those in § 230.

They arise from a difference of derivation; from a struggle between the Latin ending and the French ending; from the influence of some word understood, etc. In some cases it seems impossible to point out any reason.

These distinctions of gender have been utilized with more or less success to obtain *distinctions of meaning*. Or perhaps more often the double gender has followed the double meaning.

But it must be acknowledged that frequently the distinctions both of meaning and of gender are far-fetched and useless. Still they exist, and cannot be overlooked. They may be thus classified:

*French nouns of double gender from Latin neuters.*

*Difference of gender traceable to a difference of origin.*

*Gender influenced by word understood.*

*Masculine Latin ending versus feminine French ending.*

*Masculine noun = adjective employed substantively.*

*Reasons various.*

*Reason not apparent.*

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\* This is often done in Grammars; it makes the lists needlessly long.

§ 234. *Nouns of double Genders from Latin Neuters.*

(1) Most Latin neuters have become masculine :  
or from *aurum*                                   argent from *argentum*.

(2) Some have added *e*, but have nevertheless become masculine:  
*règne*   *cadavre*                                   *cadavre*  
*signe*   *marbre*                                   *marmor*

(3) The ending *-a* of the Latin neuter plural was often mistaken for a feminine singular. Hence many French feminines :

<i>arme</i>	<i>arma</i>	<i>poire</i>	<i>pira</i>
<i>corne</i>	<i>cornua</i>	<i>pomme</i>	<i>poma</i>
<i>feuille</i>	<i>folia</i>		

(4) In some nouns a struggle seems to have gone on between the masculine gender demanded by the French noun, as seen in the ending *-um* of the Latin, and the supposed feminine gender required, as seen in the ending *-a* of the Latin.\* Hence the following anomalies in gender.

*Espace (spatium).*

*Espace*, feminine. *Quand on l'eut regardé une espace, on l'osta de là et fut pendu à un arbre.* (FROISSART.) This feminine remains in *espace*, "lead," of printers : *Il y a des espaces petites, fortes, minces, moyennes pour donner au compositeur la facilité de justifier.* (LITTRÉ) In other senses *espace* is now masculine.

*Orgue (organum).*

*Oryue* is masculine in the singular, feminine in the plural. Formerly both forms were feminine.

\* No doubt in some instances the struggle is between the ending Latin *-um* and the French ending *-e*.

In the absence of any direct evidence, it is but right to assume that the noun has been derived from the singular, but that the addition of the final 'e mute' has overruled the etymology, and has made the word feminine. The evidence of the plural derivation must often be drawn from the sister languages, Italian, Spanish, Provençal, etc. This seems to have been the rule followed by Littré. He gives in some cases the plural neuter in *-a* as the parent of the feminine French, in others the singular in *-um*. It would be of small use for our present purpose to distinguish in each case, even if it were possible. The main point is to assign a reason for distinctions which otherwise appear puerile.

In Old French, many words of similar origin, now definitely fixed in their gender, had double genders ; a few are given below.

1. *Date*, now feminine (Lat. *datum, data.*) *Fait au temps de la dite date.* (VILLON, 15th cent.) *Ceux-ci alleguaient qu'une requete envoie d'une si bonne ville, trouverrait que le date est efficaceux.* (D'AUBIGNE, 16th cent.)

2. *Etable*, now feminine. (Lat. *stabulum, stabula.*) *Car a tart comence a fermer s'estable cil qui a perdu son cheval.* (Lai du Trat, 13th cent.) *Il ne faut pas . . . faire un estable et vie a part.* (CALV. Inst., 16th cent.)

3. *Etude*, now feminine. (Lat. *studium, studia.*) " *Etude pour un lieu ou l'on étudie est féminin ; étude pour travail d'étudier est masculin ; qui fait au contraire n'y entend rien.*" (MALHERBE, 16th century.)

**Oeuvre (opera).**

*Oeuvre*, from *opera*, plural of *opus*. *Oeuvre* = work, is now usually feminine.\* Till lately it was common in the masculine : *Sans cela toute fable est un œuvre imparfait.* (LA FONTAINE.) This masculine remains in a few exceptional cases :

- (1) As a term of architecture : *Gros œuvre* = les murailles les plus grosses.
- (2) As a law term : *Dénonciation de nouvel œuvre*.
- (3) In speaking collectively of the work of an artist or musician : *Avoir tout l'œuvre de Callot*.
- (4) In speaking of the philosopher's stone : *Le grand œuvre*.†

**Greffe (graphium).**

*Un greffe* = record office. *Une greffe* = a graft.  
Both were masculine in Old French.

**Office (officium).**

*Un office* = duty, church-time, etc. *Une office* = pantry.  
Both genders are found in Old French in all senses.

**Voile (velum).**

*Un voile* = veil. *Une voile* = sail.  
Corneille employs *voile* (sail) in masculine.  
*Il venait à plein voile.* (*Pompée*.)

**Exemple (exemplum).**

“ Exemple a été fait plus d'une fois féminin : *Dire que cette exemple est fort mal assortie.* ” (REGNIER).

“ Aujourd'hui il est constamment masculin ; cependant le féminin s'est conservé longtemps dans le sens d'exemple d'écriture ; et l'Académie dit encore aujourd'hui, que plusieurs personnes font en ce sens *exemple* du féminin, mais il n'y a aucune raison pour conserver cette anomalie.” (LITTRE.)

**Orge (hordeum).**

- (1) In Old French *orge* was more often masculine, according to etymology : *Tout fromant, tout ble, tout orge.* (*Livres des Métiers*, 13th cent.) So Bossuet, in 17th cent. : *La meule d'un moulin . . . ne moudra que ce qu'on met dessous, si c'est de l'orge ou aura de l'orge moulu.* (*Élevé sur Mystères*.) But it was also found in feminine, according to ending : *En une orge.* (*Renart*, 13th cent.)
- (2) The ending eventually fixed the gender, except in the phrases, *orge mondé*, *orge perlé*, *orge carré*. But even these are now sometimes found in feminine, and justly.

**Manche.**

*Un manche*, a handle. *Une manche*, a sleeve, channel, etc.  
Littré derives *un manche* from a low Latin word, *manicum* ; *une manche* is regularly derived from Latin *manica*.

\* According to ending. Doubtless the Latin *opera*, *operae*, has influenced the feminine gender. Perhaps the word has a double derivation.

† Is this “masculine,” the same as *grand'faim*, *grand merci*? (§ 207.)

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§ 235. *Difference of gender from a difference of origin.*

Aune.

- un aune* alder-tree (§ 158, 2).  
*une aune* ell (indirectly from Lat., *ulna*).

Délice.

- un délice nouveau*; *des délices nouvelles*.

This word follows the Latin. The neuter *delicium* has given regularly the masculine *délice*. The feminine *deliciae* has given the feminine *délices*.

Foudre.

- le foudre* tun (German, *das Fuder*).  
*la foudre* thunder (Lat., *fulgor*, neuter).

In the latter sense *foudre* is often masculine according to etymology. (See also § 230, y.)

Livre.

- un livre* a book (Lat., *librum*).  
*une livre* a pound (Lat., *libra*).

Ombre.

- un ombre* hombre, at cards, from Spanish *hombre* = *homme*.  
*une ombre* shade (Lat., *umbra*).

Poêle.

- le poêle* = pall (Lat., *pallium*?).  
= stove (Lat., *pensile*?).  
*la poêle* frying pan (Lat., *patella*).

Somme.

- le somme* sleep (Lat., *somnus*).  
*la somme* load (Low Lat., *salma*). Sum (Lat. *summa*).

Tour.

- un tour* turn, trick (Lat., *tornus*, lathe).  
*une tour* tower (Lat., *turris*).

§ 236. *Gender influenced by word understood.*

Interligne (Lat. *inter-linea*).

- un interligne*, space between two lines. (Compare § 234, *espace*).  
*une interligne*, printer's lead.

Pendule.

- un pendule*, pendulum (Lat. *pendulus*).  
*une pendule*, clock — une horloge à pendule.

Prétexte.

- le prétexte*, pretext (Lat. *praetextus*).  
*la prétexte* = *toga praetexta*.

Triomphe.

- le triomphe* triumph (Lat. *triumphus*).  
*la triomphe* (old) = carte qui triomphe. (English *trump*.)

## § 237. Latin ending versus French ending.

**Automne** (Lat. *auctumnus*).

*Automne* is now generally masculine according to etymology. In the older writers it constantly occurs in the feminine according to French ending. *Cette automne délicieuse* (Sévigné). *L'automne dernière* (Fénelon).

**Crêpe** (Lat. *crispus*).

*le crêpe* (crape) follows Latin ending.

*la crêpe* (pancake) follows French ending.

**Hymne** (Lat. *hymnus*).

*un hymne* ode.

*une hymne* hymn (church).

Such is the distinction made by the Academy, but treated with poor respect by authors, who employ the word, in any sense, in the masculine or feminine as they see fit.

**Moule**.

*un moule* mould (Lat. *modulus*), follows etymology.

*une moule* mussel (Lat. *musculus*), follows French ending.

**Mode** (Lat. *modus*).

*le mode* mood, mode, method.

Till the sixteenth century, is feminine, according to ending. “*Les modes sont de cinq sortes, la première s'appelle indicative.*”—ESTIENNE.

*la mode* fashion, way, manner, follows French ending.

**Parallèle** (Gk. παράλληλος).

*un parallèle* comparison, follows etymology.

*une parallèle* parallel (lines), follows French ending.

**Période** (Lat. *periodus*).

*le période* highest point, follows apparent Latin gender.

*la période* period, follows French ending.

**Solde** (Lat. *solidus*).

*le solde* balance of account, follows etymology.

*la solde* pay (soldier's), follows French ending.

§ 238. *Masc. Noun = Adj. used substantively;\* Fem. Noun follows etymology or French ending.***Faux**.

*le faux*, forgery. *faux*, false, employed substantively.

*la faux*, scythe (Lat. *falcem*).

**Fin.**

*le fin*, gist, main-point, etc. *fin* employed substantively.

*la fin*, end (Lat. *finem*.)

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\* § 158. 1.

**Gueule.**

*le gueule*, {gules ('red' in heraldry.) Probably masculine  
*les gueules*, {adjective employed like *le rouge*, etc.  
*la gueule*, jaw, mouth (Lat. *gula*).

**Pourpre.**

*le pourpre*, purple, adjective taken substantively.  
 Is found in feminine:

*Les joues animées de la plus belle pourpre*.—VOLTAIRE.  
*la pourpre*, the purple (=robe). Lat. *purpura*.

**Vague.**

*le vague*, vagueness (Lat. *vacuus*\*). Adj. taken substantively.  
*la vague* (O.H.G. *vag*); follows French ending.

## § 239. Reasons various.

**Amour** (Lat., *amorem*).

*un amour maternel*

*un fol amour*, }  
*une folle amour*, } de folles amours

Latin words in *-orem* are masculine (§ 247). The French derivatives in Old French became feminine. In the sixteenth century an attempt was made to restore the Latin gender. *Honneur*, *dés honneur*, and *labeur* were the only three words which finally yielded to the pressure, and are now masculine as in Latin. *Amour*, from *amorem*, has retained both genders. During the last two centuries it was employed indifferently in the masculine or feminine, with apparently a preference for the feminine. The following rules are given by Littré for the modern use of *amour*: “Aujourd’hui il n'est susceptible de recevoir les deux genres que quand il signifie la passion d'un sexe pour l'autre, ailleurs il est masculin. *Amour* au singulier n'est féminin qu'en poésie. Au pluriel il est féminin non-seulement en poésie, mais dans le parler ordinaire.”

**Merci.**

*Merci*, from Latin *mercedem*, is regularly feminine. It has for a long time been masculine in the phrase, *un grand merci*, *grand merci*.† The absence of ‘e’ in *grand* was misunderstood, and *grand* was taken for a masculine. (Compare *grand’mère*, etc., § 207.) Hence we may say that *merci*, in the sense of *remerciement*, is masculine. In other senses it is feminine.

**Pique.**

*un pique* = spade (at cards). Influence probably of *le carreau*, diamond; *le tréfle*, club; *le cœur*, heart.  
*une pique* = pike, according to ending. Same root as masculine, *un pic*, pick-axe.

\* Adj. wandering from *vagus*. Compare English *vagrant*.

† Whence English *gramercy*.

**Poste.**

*la poste* = post (= situation). *la poste* = post (= mail). *La poste*, from Low Latin *posta*, is the older word. *Le poste* seems to have been introduced in the sixteenth century, from Italian *posto*. The Latin in both is *positus*, from *pono*.

The four following nouns have strong points of resemblance.

**Couple.** (Lat. *copula*).

*une couple* means simply two. It follows both Latin and French endings: *une couple d'œufs*.

*un couple* means a male and a female: \* *un couple de pigeons*.

**Gens** (Lat., *gentem*).

**Gent** means *nation*, *race*; it is always feminine, according to etymology: *La gent assassine*.—(MOLIÈRE.) *La gent hypocrite*.—(BÉRANGER.)

But in its plural form of **gens**, with the meaning of **men and women, people**, it has a strongly marked masculine force.

A strange compromise has been made to satisfy both interests: (1) The epithets which immediately precede 'gens' must be feminine—*De vieilles gens. Quelles vieilles gens.*

(2) The epithets which do not immediately precede must be masculine—*Instruits par l'expérience les gens, etc.*

(3) The epithets which follow must be masculine—*Des gens résolus.*

(4) With *tout* the rule is still more complicated.

(a) When an adjective of a distinctly feminine form precedes *gens*—and then only—*tout* is attracted into the feminine: *Toutes les vieilles gens. Tous les gens. Tous les honnêtes gens.*

(5) In *gens de lettres, gens de robe, gens de guerre, etc.*, the sex has definitely fixed the gender, viz., masculine: *Il n'y a que les vrais gens de lettres qui n'aient point d'intrigues*.—(VOLTAIRE.)

**Personne**

**Personne, person** (Lat., *persona*), is etymologically feminine. When it means 'nobody,' it is usually masculine (*i.e.*, practically *neuter*): *Personne n'est parfait.*†

**Chose.**

**Chose**, a thing (Lat., *causa*), is etymologically feminine. With *autre* or *quelque* added, the indefiniteness of the idea makes the compound word masculine (*i.e.*, practically *neuter*):

*Il y a en vous quelque chose de surnaturel.* (VOLTAIRE.)

*Autre chose* and *quelque chose* were formerly feminine:

*Je ne fais point difficulté de parler quand j'ai dans la bouche quelque chose meilleure que le silence.* (BALZAC, 17th cent.)

\* Compare *le mari et la femme* sont bons.

† Jullien thinks that when *personne* distinctly refers to a woman, it may be feminine. Littré approves of the example given by Jullien—“*Personne n'était plus belle que Cléopâtre.*”

§ 240. *Reason of double gender not apparent.*

**Givre.**

*le givre*, hoar-frost. Doubtful origin.  
*la givre*, snake, serpent (heraldry).

*Vipère* and *givre*, or *guivre*, are derived from Lat. *vipera*.

**Laque.**

*le laque*, lacquer, japan.  
*la laque*, gum-lac.

Both Italian, *lacca*.

**Mémoire.**

*le mémoire* = memorandum.  
                                   = memoir.  
*la mémoire* = memory.  
 All from Lat., *memoria*.

**Réclame.**

*un réclame*, advertisement, catch-word, etc.  
*une réclame*, call (term in falconry).  
 Both from verb *réclamer*, to demand.

**Relâche.**

*le relâche*, rest, non-performance, etc.  
*la relâche*, putting into port.  
 Both from verb *relâcher*.

**Remise.**

*le remise* = fly, cab.  
*la remise* = remittance, etc.  
 Both from the past participle of *remettre*.

**Souris.**

*un souris*, *un sourire*, smile (Lat., *subrisus*).  
*une souris*, a mouse (Lat., *soricem*).\*

**Quadrille.**

*le quadrille* = dance, is now always masculine.  
*la quadrille* = troupe de cavaliers pour un carrousel ou pour un tournois, etc. (LITTRÉ.)  
 “ Un carrousel composé de quatre quadrilles monstrueuses, carthaginoises, persanes, grecques et romaines conduites par quatre princes.” (VOLTAIRE.)  
 Both from Italian, *quadriglia* (fem.).

\* In some dialects *souris* (mouse) is masculine as in Latin. The reason of the feminine gender is not evident. It is old. (See § 38, note.)

*Souris* = *smile*, seems to date from the sixteenth century, and could not have influenced the exceptional gender of the other.

**Nouns which are feminine, although they do not end in e mute.**

§ 241. *Feminine Nouns ending in -a.*

**La polka**, 'danse' understood. So *la mazurka*. **La villa**, Latin, *villa*. **La sépia**, Latin, *sepia*. **La véranda**.

§ 242. *Feminine Nouns ending in -e.*

a. **-té, tié.** Feminine substantives in *-té*, *-tié*, have their origin for the most part in Latin substantives in *-tatem* of the same gender: *verité, veritatem; santé, sanitatem*. Those coined from French sources follow the same gender: *ancienneté*, from *ancien*.

b. The masculine words in *té* admit of various explanations:

(1) *Un arrété* is the perfect participle of the verb *arrêter*, employed absolutely. Compare *un reçu, un fait*, etc.

*Un traité*, from *tractatus*, and *un côté*, from Low Latin *costatus*, have a similar origin.

*Un pâté* is formed after the model of *arrêté* and *traité*, from an imaginary verb *pâter*, *faire cuire de la pâte*.

(2) *Un bénédicité* is a naturalized compound: *bene dicite = bénissez = bless ye.*

*Un aparté*, like *bénédicité*, is a naturalized compound from Latin *a* and *parte*, the ablative of *parc*.

(3) *Un comté* is derived from masculine *comitatus*. In Old French it was sometimes feminine—*La comté de Flandres*.—(FROISSART.) This feminine remains in *La Franche-comté*, name of province, and *la Comté-pairie*.

(4) *Un comité* is from English *committee*.

§ 243. *Feminine Nouns ending in -i.*

(a) **La loi** is from feminine *legem*. **La foi**, from *fidem*.

(b) **La paroi** is from Latin masculine *parietem*.

Hence, as might be expected, it is constantly found masculine in Old French: *Je contemplay les paroys lesquels estoient tous incrustez de marbre*.—(RABELAIS). It is now definitively feminine, contrary both to French and to Latin endings. It is irregular.

§ 244. *Feminine Nouns ending in -f.*

**La nef**      nave, (ship, old)    Latin *navem* (feminine).

**La clef**      key                    „, *clavem*      „,

**La soif**      thirst                „, *situm*      „,

§ 245. *Feminine Nouns ending in -m.*

**La faim**      hunger            Latin *famem* (feminine).

## § 246. Feminine Nouns ending in -n.

(a) Most feminine substantives in *-n* are 'learned' words in *-ion* derived directly from corresponding feminine Latin substantives in *-ionem*: *légion* (*legionem*) ; *action* (*actionem*).

Many have been formed from French sources, after the same model. These also are feminine : *légalisation*; *légaliser*.

By far the greater number in both series are abstract nouns.

(b) The following feminine substantives of popular formation also have their origin in Latin nouns in *-io*, *ionem*:

All words in *-aison*, *la maison* (*mansionem*) ; *la raison*, (*rationem*), etc., etc.

*La façon* (*contrefaçon*), *la leçon*, *la rançon*, are derived respectively from *factionem*, *lectionem*, *redemptionem*.

*La boisson* (*bibitionem*, Low Latin); *La moisson* (*mes-sionem*) ; *la cuisson* (*cocitionem*) ; *la cloison* (*clau-sionem*, Low Latin) ; *la toison* (*ton-sionem*) ; *foison* (*fusionem*).

*La prison* (*prehensionem*), and *la trahison* (*traditionem*).

*La chanson* (*cantionem*).

(c) *La garnison* and *la guérison* are from *garnir* and *guérir* respectively.

*Une démangeaison* is from verb *démanger*.

Similarly the rarer words *échauffaison*, *fauchaison*, *flottaison*, *pendaison*, from *échauffer*, etc.\*

(d) The rare masculine nouns in *-ion* are variously derived :

*Le septentrion*, north, is from Latin *septentrionem*, which is masculine. So *scorpion* from *scorpionem*.

*Un million* is derived from *mille*, with augmentative suffix : *un billion* in form = *bis* and *million*.

*Le lampion* is *lampe* with suffix *-on*. So *le croupion*.

*Le bastion*, *le gabion*, *le galion*, are from Italian *bastione*, *gabione*, *galeone*.

*Le brimborion*, bauble, is apparently a corruption of *bre-viarium* (= *prières*). "Marchandise de messes et de brim-boriona." (CALVIN, 16th cent.)

*Un scion*,† *le talion*.

*Le pion* is a doublet of *piéton*

\* Other words in *-son*, *-çon*, have either a different origin, *le son* (*sonus*), or have followed the general French rule: *un frisson* (*frictionem*); *du poison* (*potionem*).

Many of these have corresponding learned doublets of the same gender: *la rançon* and *la rédemption*; *la façon*, and *la faction*, etc. Sometimes the doublets have different genders: *le poison*, *la potion*, *le frisson*, *la friction*.

† It is doubtless to the concrete meaning given to *scion* that we owe its change of gender. In Latin *sectionem* is abstract, and equals a *cutting off*. Will this account for the change of gender of *talion* from feminine to masculine?

## § 247. Feminine Nouns ending in -r.

## i. Abstract Nouns in -eur.

(a) Most abstract nouns in -eur were derived from Latin masculines in -or, -orem. Couleur (*colorem*), fureur (*furorem*), rigueur (*rigorem*).

*They all changed their gender from masculine to feminine.*

(b) *Honneur*, *déshonour*, and *labeur*, are the only three which have had the Latin gender definitely restored to them. In Old French they were feminine :—

Quant de si haute honor (je) sui cheue dans la boue.

(*Berte*, 13th cent.)

C'est tres gracieuse labeurs. (J. DE CONDET, 14th cent.)

In the 15th and 16th centuries we find both genders employed :\*

Nous sera l'honneur oent fois plus grande.

(*FROISSART*, 15th cent.)

Gerard sachant tous honneurs mondains.

(*GERAED DE NEVERS*, 15th cent.)

(c) Many abstract nouns in -eur have been made after the same model from French adjectives, etc. They are all feminine: *aigreur* (*aigre*) ; *longueur* (*long*) ; *pesanteur* (*pesant*), etc.

(d) But *le bonheur* and *le malheur* have a different origin. They are compounds from *heur* (*augurium*). *Augure*, the "learned" word, also from *augurium*, is similarly masculine. *Heur* is now almost obsolete. It is common as late as Corneille, Molière, etc.†

Je vous épouse Agnès, et cent fois la journée,

Vous devez bénir l'heure de votre destinée.

(*MOLIÈRE* : *Ecole des Femmes*.)

## ii. Concrete Nouns in -eur.

(a) *La vapeur* from Latin masculine *vaporem*

*La liqueur*    „    „    „    *liquorem*

*Les mœurs*    „    „    „    *mores* (plural)

*La fleur*    „    „    „    *florem*,

seem to have followed the example of the abstract nouns in -eur.

(b) All other concrete nouns are masculine, whatever may be their origin : *le cœur* ; *l'équateur*. A very large number are designations of men : *acteur*, *empereur*, *inspecteur*, and have for the most part corresponding feminine forms (see § 229, b).

iii. *La chair* is from Latin feminine, *caro*, *carnem*.

*La cour* is Latin feminine *cohoretum*.

*La cuiller* is also spelt *cuillère*, whence gender.

*La mer* is from Latin neuter, *mare*, plural *maria*. The plural was taken for a singular feminine (compare § 284).

\* Compare *amour* from *amorem* (§ 145), which still preserves two genders.

† *Heureux* remains.

## § 248. Feminine Nouns ending in -e.

(1) **Une fois** is from Latin plural feminine, *vices*.

(2) **Une oasis** is employed in the masculine by Châteaubriand: *Smyrna c'est une espèce d'oasis civilisé.* It is now definitely feminine according to etymology. It is from Greek feminine *oasis*.

3. **Une vis** is from Latin feminine, *vitis*, a vine. The secondary meanings are obtained from the comparison between the winding of vine-tendrils, spiral staircases, and screws. In Italian *vite* = vine and screw.

## § 249. Feminine Nouns ending in -t.

(a) **La part**, **la plupart**, are both from Latin feminine, *partem*.

**La mort** is from Latin feminine *mortem*.

**La nuit**     ,,     ,,     *noctem*.

**La dot**     ,,     ,,     *dotem*.

*Dot* is often masculine in older French.

Molière has *dot* masculine.\*

C'est une raillerie que de vouloir me constituer *son* dot de toutes les dépenses qu'elle ne fera point. (L'Arare.)

**La forêt** is from Low Latin, *foresta*.

(b) **La dent**, *dentem*, is masculine in Latin.

It is so found till the 14th century.†

Le nez moult tres bien fait, les dantz menus et blanz.

(Sax., 12th cent.)

## § 250. Feminine Nouns ending in -u.

<b>(a) l'eau</b>	<i>aqua</i>	<b>la tribu</b>	<i>tribus</i> .
<b>la peau</b>	<i>pellēm</i>	<b>la glu</b>	<i>glus, glutem.</i>
<b>la vertu</b>	<i>virtutem</i>		

All the above are feminine in Latin.

## § 251. Feminine Nouns ending in -x.

**la paix** is from Latin feminine *pax, pacem*.‡

**la croix**     ,,     ,,     *crux, crucem.*

**la noix**     ,,     ,,     *nux, nucem.*

**la voix**     ,,     ,,     *vox, vocem.*

**la toux**     ,,     ,,     *tussis, tussim.*

**la chaux**     ,,     ,,     *calx, calcem.*

**la poix**     ,,     ,,     *pix, picem.*

\* This *dot* Littré derives from Low-Latin *dotum*. He adds: "Des éditions rajeunissant le texte ont mis *sa* *dot*. Vaugelas et Perrot d'Abancourt le faisaient aussi masculin. C'est un archaïsme. Mais Ménage remarque que le féminin l'emportait."

† "Rire des gros dents, se dit en Lorraine."—LITTRÉ.

‡ See § 126, note.

**Nouns which are masculine, although they end in e mute.**

§ 252. *Masculine Nouns ending in -be.*

**Le cube, le tube, le globe, le rhombe,** are derived from Latin *cubus, tubus, globus, rhombus*, respectively (p. 124, note). **Un verbe, un adverbe, un proverbe,** from *verbūs, adverbium, proverbium*.

§ 253. *Masculine Nouns ending in -ce.*

a. *-ice.*

Most substantives in *-ice* have their origin in Latin forms in *-tricem*: *imperatricem, impératrice*. They are designations of women. (See § 229.)

The remaining words in *-ice* are mainly feminine from the Latin feminine *-tia*: *la justice, justitia; la milice, militia*, etc.

A large number, however, are masculine, from Latin neuters in *-tium, -cium.*

un auspice	auspiciūm	un préjudice	<i>præjudicium</i>
un artifice	artificiūm	un précipice	<i>præcipitum</i>
un bénéfice	beneficiūm	un service	<i>servitium</i>
un édifice	edificiūm	le supplice	<i>supplicium</i>
l'exercice	exercitiūm	le sacrifice	<i>sacrificium</i>
un hospice	hospitiūm	le vice	<i>vitium</i>
un indice	indiciūm		
le solstice	solstitiūm	un interstice	<i>interstitium</i>

Un **armistice** is a modern word coined after same models, *arma*: arms : *-stitionem*.

β. Other masculines in *-ce* of the same origin are :

le commerce	commercium	le sacerdoce	<i>sacerdotium</i>
le négoce	negotium	le silence	<i>silentium</i>
le divorce	divortium		

Silence is the only word in *-ence* which is masculine. Apparently it was always feminine till the 16th century, when either gender was employed. Marot and Rabelais have *la silence*, but Amyot *le silence*. The etymology has prevailed over the French ending.

γ. Le calice and le pouce are from masculine Latin *calicem, pollicem.*

Compare *la voix (vocem), la croix (crucem), la poix (picem), la noix (nucem)*, which are feminine both in Latin and French.

δ. Le caprice is from Italian *capriccio*.

ε. Is irregular :—Un **appendice, appendicem** (feminine). It is often feminine in older writers: “De petites appendices.” (PARÉ, 16th cent.)

§ 254. *Masculine Nouns ending in -de:*

1. le coude	is from Latin	cubitus.*
le grade	"	gradus.
le synode	"	synodus.‡
le monde	"	mundus.
le dividende	"	dividendus
2. le remède	is from Latin neuter	remedium.
le subside	" "	subsidiū.
l'homicide	" "	homicidium.
le parricide	" "	parricidium.

Le suicide was made after these models in the 18th cent.

3. le prélude is from précluder.

§ 255. *Masculine Nouns ending in -ée.*

- a. The feminine words in *ée* (Lat., *-ata*) are very numerous.†  
b. The masculine words are rare :

1. un musée	from Latin neuter	museum.
un trophée	" "	tropaeum.
un mausolée	" "	mausoleum.
2. un hymenée	from Latin masculine	hymenaeus.
3. un camée	from Italian	cameo.

§ 256. *Masculine Nouns ending in -fe, phe.*

Le golfe and le gouffre are doublets, both from Greek masculine, *κόλπος*. They are employed indifferently in Old French.

Le paragraphe and le parafe are doublets. They are from Greek feminine, *παράγραφος*.‡

Le télégraphe, un hiéroglyphe, have been coined on the same model.

§ 257. *Masculine Nouns ending in -ge.*a. *-age.*

1. From late Latin adjectival forms in *-aticus*, *-atica*, *-icum*, were formed in early French a large number of nouns in *-age*. Such words are all masculine.

2. This suffix *-age* has, by analogy, been added to various French stems. Such words are also masculine, without exception.

3. The only nouns which seem to be exceptions, have a different origin. They are :

(a) une page	pagina	(b) une image	imaginem
une plage	plaga	la rage	rabiem
la cage	cavea	(c) la nage	nager (see § 2, below)

\* See p. 124, note.

† Most learned words from *-ata* end in *-ade*. They are all feminine.

‡ Have followed apparent Latin gender.

## 3. Are mainly derived from Latin masculines or neuters :

1. Nouns in **-ège**; they are all masculine.
2. Nouns in **-ige**; they are all masculine. *La tige* (Latin *tibia*) is feminine. Even this word is found masculine in the 16th century, “Un tige rond, verd.” (RABELAIS.) The gender, according to older usage and to etymology, has been restored. It is feminine.
3. Nouns in **-oge**; they are all masculine, except *la loge*, from *loger*, which is feminine.
4. Nouns in **-uge**; they are all masculine.

## γ. Are variously derived :

1. *le cierge* is from Latin masculine, *cereus*.
2. *le linge*   ,   ,   neuter,   *linteum*.  
*le songe*   ,   ,   ,   *somnium*.\*

## δ. Are irregular :

1. *le mensonge*.

*Le mensonge* was feminine till the 15th century :  
“Une plus belle mensonge” (COMMINES);

then either gender; now it is always masculine. No doubt it followed *songe*, with which it has nothing to do.

2. *le change*, one of those nouns which have been derived from the stem of a corresponding French verb. In the majority of such words the ‘rule of the e mute’ is maintained :

*le cri* (crier)   *la nage* (nager)

The rule is broken in the following words. The reason is not always apparent. They are given again in their proper place :

le blâme	blâmer	le reproche	reprocher
le branle	branler	le massacre	massacer
le change	changer	le reste	rester
le conte	conter	le reverbère	reverbérer
le compte	compter	le souffle	souffler
le manque	manquer	le sacre	sacrer
le prêche	précher	le doute	douter
le risque	risquer		

*L'échange*, from *change*, is masculine also. Till the 17th century it is sometimes feminine.

3. *Le mélange* is from *meler*, with suffix *-ange*. Other words with this ending are feminine, according to French rule.4. *Losange* is now usually masculine.

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\* Compare un somme (§ 235).

- § 258. *Masculine nouns ending in -he.* (*phe*, see § 256.)  
 un *panache* is from Italian masculine *pennacchio*.  
 un *mythe* is from Greek masculine *μῦθος*.  
 un *reproche* and *une approche* seem to be verbal stems from *reprocher* and *approcher*. *Reproche* was formerly feminine.  
 un *hémistiche*, *hemistichium*. Compare un *acrostiche* and un *stigmate*.

§ 259. *Masculine nouns ending in -ie* (Latin *ia*).

The few masculine words with this ending are—

le <i>génie</i>	from Latin masculine	<i>genius</i>
un <i>incendie</i>	„	neuter <i>incendium</i>
le <i>foie</i>	„	( <i>jecur</i> ) <i>fieatum</i> *
le <i>parapluie</i>	see § 271.	

§ 260. *Masculine Nouns ending in -le.*

(a) From diminutives, mostly Latin, have been derived a number of French substantives ending in *-le*, which break the rule of 'e mute.' Some retain a diminutive force. In French, as in Latin, etc., the diminutive does not always possess a corresponding primitive. And when it does, the two meanings may not seem at first to correspond. But generally the connection is clear enough. Hence the Latin rule, that the diminutive follows the gender of the primitive, may be conveniently applied :

1. Are masculine in Latin and masculine in French :

un <i>fasicule</i>	un <i>faix</i>	<i>fasciculus</i> †	<i>fascis</i>
un <i>monticule</i>	un <i>mont</i>	<i>monticulus</i>	<i>montem</i>
un <i>pédicule</i>	un <i>pied</i>	<i>pediculus</i>	<i>pedem</i>
un <i>pédoncule</i>	un <i>pied</i>	<i>pedunculus</i>	<i>pedem</i>
un <i>codicille</i>	un <i>code</i>	<i>codicillus</i>	<i>codicem</i>
un <i>libelle</i>	un <i>livre</i>	<i>libellus</i>	<i>liber</i>
un <i>module</i>	un <i>mode</i>	<i>modulus</i>	<i>modus</i>
un <i>modèle</i>	un <i>mode</i>	<i>modellus</i> (Low Lat.)	<i>modus</i>

2. Are neuter in Latin and masculine in French :

un <i>corpuscule</i>	un <i>corps</i>	<i>corpusculum</i>	<i>corpus</i>
un <i>granule</i>	un <i>grain</i>	<i>granulum</i>	<i>granum</i>
un <i>opuscule</i>	un <i>œuvre</i>	<i>opusculum</i>	<i>opus</i> ‡

3. Are masculine in Italian and masculine in French :

<i>vermicelle</i>	<i>ver</i>	<i>vermicello</i>	<i>vermo</i>
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\* Du Latin *fieatum*, proprement *jecur fieatum* foie d'oie engraisée avec des figues, le mot qui était chez les Latins un terme de cuisine est devenu dans toutes les langues romanes le nom du foie et a fait disparaître complètement le mot propre *jecur*. On remarquera que le mot nouveau a, dans les langues romanes, l'accent sur la première syllabe, tandis que le Latin l'a, sur la seconde *fieatum*, c'est qu'en effet il ne vient pas de *fieatum* (*fica'tum*) mais de *fieatum* (*fī'catum*).—LITTRÉ.

† See p. 124, note.

‡ See § 234.

## 4. Have no French primitive :

un article	articulus	artus
un follicule	folliculus	follis
un tubercule	tuberculum	tuber
un violoncelle	violoncello (It. violone = bass-viol).	

## 5. Have no Latin diminutive :

un animalcule	un animal	animal
un ovule	un œuf	ovum

## 6. Has no Latin primitive :

un couvercle	un couvert	cooperculum
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(b) From Latin nouns in *-ulus*, *-ulum*, are derived : \*

un angle	angulus	le symbole	symbolus
un peuple	populus		
le crépuscule	crepusculum	un pinacle	pinaculum†
un préambule	praeambulum	un miracle	miraculum
un vestibule	vestibulum	le sable	sabulum
le cable	capulum	un scandale	scandalum
un obstacle	obstaculum	un siècle	seculum
un spectacle	spectaculum	un scrupule	scrupulum
un tabernacle	tabernaculum	le temple	templum

(c) From various Latin masculines and neuters are derived :

le pôle	polus	le zèle	zelus
le style	stylus	le girofie	caryophyllum
un asile	asylum	un intervalle	intervallum
le crible	cribrum	le monopole	monopolium
le capitole	capitolium	le trèfie	trifolium†
le concile	concilium	le comble	culmen (N.)
un domicile	domicilium	le seigle	secale (N.)
un évangile	evangelium	le pétrole	petra+oleum

(d) Are anomalous :

un ongle	ungula	unguis (M.)
un rôle	rotula, rotulus	rota
un trouble	turbula	turba
le souffle	souffler	
le châle		

\* Possibly some of these had diminutive power in Latin.

Only the nouns in which we find the rule of 'e mute' contradicted have been given above, but it may not be useless to further illustrate the fact that the diminutives in *-ule* follow the gender of their primitives both in French and Latin, by giving some of the feminine nouns : *la vesicule*, *la vesicule*, *la peau*, *la pellicule*, *la forme*, *la formule*, etc. Of course there are many other diminutive endings in French, but these do not concern us here for they offer no difficulties in gender. They all follow the rule of 'e mute,' whatever may be their primitive note.

† *La débâcle* is regularly feminine from *débâcler*. ‡ See §. 41.

§ 261. *Masculine Nouns ending in -me.*

(a) A very large number of masculine nouns in *-me* have come from the Greek, sometimes directly, but more often through the Latin. Of this origin are :

Most words in *-ème*, *ême*, *ome*, *ôme*, *aume*, *asme*, *isme*. Also:

l'asthme	ἀσθμα	un isthme	ἰσθμός
le drame	δράμα	un parallélogramme	
le dogme	δόγμα	le programme	πρόγραμμ
le flègme	φλέγμα	le rhume	ρεῦμα

(b) From Latin masculines are derived :			
le rythme	rhythmus	un abîme	abyssimus
le terme	terminus		(L.L.)

(c) From Latin neuters are derived :			
du baume	balsamum	le régime	regimen
le bitume	bitumen	le légume	legumen
le charme	carmen	le volume	volumen
le crime	crimen		

(d) *le costume* is from Italian masculine *costume*.

(e) Are irregular :

le blâme	blâmer	le vacarme	(Flemish), wach-
le calme		arme (woe to the poor, see	
l'estime	estimer		however § 271).

§ 262. *Masculine nouns ending in -ne.*

(a) From Latin masculines :			
le peigne	pectinem	le trône	thronus
le cône	conus	le pène	pessulus

(b) From Latin neuters are derived :			
le domaine	dominium	le patrimoine	patrimonium
le jeûne	jejunium	le prône	praeconium
un organe	organum (com. orgue, § 234)	le règne le signe	regnum signum

(c) From the Greek :			
le phénomène	φαινόμενον	le crâne,	κρανίον

§ 263. *Masculine Nouns ending in -pe.*

un polype	see § 231.	le groupe	is a doublet of
le participe	participium		<i>la croupe</i>
le principe	principium		

*La croupe* comes directly from the Germanic, but *le groupe* is from the Italian *gruppo*.

Is from the Greek : *le télescope*. Are formed by analogy: *le microscope*, etc.

## § 264. Masculine Nouns ending in -re.

## A. -aire.

i. The ending *-aire* is derived from the Latin *arius*, *-aria*, *-arium*. It is usually employed in French, as in Latin, as a simple adjectival form implying character, quality, class, etc.; *necessarius*, *necessary*; *volontarius*, *voluntary*, *voluntary*. Hence are obtained substantives:

(1) Implying sex, mostly masculine in both languages: *libraire*, *librarius*.

(2) Not implying sex, mostly masculine or neuter in Latin, but always masculine in French: *le vocabulaire*, *vocabularium*; *necessarius*, *le nécessaire*.

ii. The feminine nouns in *-aire* can be variously explained:

1. *La chaire* is from Latin *cathedra*.

2. *La grammaire* is Low-Latin *grammaria*.

3. *La paire* is feminine form of *pair*, employed absolutely.

4. *La perpendiculaire* = *la ligne perpendiculaire*, compare *la circulaire*.

5. *Une affaire* is from *a* and *faire*.

In Old French *affaire* was masculine, according to rule that infinitives, etc., used substantively are masculine. (See § 158.)

The etymology has given way to the French ending.

6. *la glaire* = *clara pars ovi*.

## B. -oire.

1. From verbal adjectives in *-orius*, *-oria*, *-orium*,\* were formed in Latin neuter substantives in *-orium*: *auditorium*, *dormitorium*. These have passed into French as masculine nouns in *oir* and *oire*, of the same or kindred meaning: *un auditoire*, *un dortoir*,† etc., etc.

2. In French times a large number of nouns have been formed by appending these endings *-oir* and *-oire* to **Present Participle stems**. Such nouns follow the French rules for gender: those in *-oir* are masculine, and those in *-oire* are feminine. Compare

<i>une baignoire</i>	<i>baignant</i>	<i>un abattoir</i>	<i>abattant</i>
<i>une balançoire</i>	<i>balançant</i>	<i>un arrosoir</i>	<i>arroasant</i>
<i>une bassinoire</i>	<i>bassinant</i>	<i>un boudoir</i>	<i>boudant</i>
<i>une cardoire</i>	<i>cardant</i>	<i>un fouloir</i>	<i>foulant</i>
<i>une décrottoire</i>	<i>décrottant</i>	<i>un décrottoir</i>	<i>décrottant</i>
<i>une écimoire</i>	<i>écumant</i>	<i>un parloir</i>	<i>parlant</i>
<i>une glisseoire</i>	<i>glissant</i>	<i>un rasoir</i>	<i>rasant</i>
<i>une mèchoire</i>	<i>mâchant</i>	<i>un resouloir</i>	<i>refoulant</i>
<i>une nageoire</i>	<i>nageant</i>	<i>un reposoir</i>	<i>reposant</i>
<i>une passoire</i>	<i>passant</i>	<i>un séchoir</i>	<i>séchant</i>
<i>une polissoire</i>	<i>polissant</i>	<i>un tiroir</i>	<i>tirant, etc.</i>

\* Especially in Late and Low Latin.

† *Une écritoire*, from *scriptorium*, alone is feminine. It was often masculine in Old French: *Un bon écritoire*.—RABELAIS.

3. There remain some nouns in *-oire* which come from neither source, and require special explanation. All except *ivoire* are feminine : (a) *la gloire* (*gloria*), *la victoire* (*victoria*), *la foire* (*feria*), *l'histoire* (*historia*), *la mémoire* (*memoria*). (b) *la poire* (*pirum*, plural *pira*), *l'armoire* (*armarium*, plural *armaria*.) *Poires* has always been feminine ; *armoire*, on the contrary, is often found masculine. In the 17th century it had either gender. It now follows the French ending. (Compare § 235).

4. *l'ivoire* from *eboreus* (*ebur*, *eboris*), was feminine according to French ending till the 17th century.

C. From various Latin masculines are derived :

<i>le caractère</i>	<i>character</i>	<i>l'ordre</i>	<i>ordinem</i> (so <i>désordre</i> )
<i>le coffre</i>	<i>cophinus</i>	<i>le pore</i>	<i>porus</i>
<i>un concombre</i>	<i>cucumerem</i>	<i>le titre</i>	<i>titulus</i>
<i>le cratère</i>	<i>crater</i>	<i>le tonnerre</i>	<i>tonitrus</i>
<i>le cylindre</i>	<i>cylindrus</i> *	<i>le nombre</i>	<i>numerus</i>
<i>les décombres</i> , rubbish, ruins, and <i>encombre</i> , hindrance, are both masculine. In both the root is <i>combe</i> (unused), indirectly from <i>cumulus</i> , heap.			

D. From various Latin neuters are :

<i>un antre</i>	<i>antrum</i>	<i>le ministère</i>	<i>ministerium</i>
<i>un astre</i> }	<i>astrum</i>	<i>le monastère</i>	<i>monasterium</i>
<i>désastre</i> }		<i>le monstre</i>	<i>monstrum</i>
<i>un augure</i>	<i>augurium</i>	<i>le murmure</i>	<i>murmur</i>
<i>le beurre</i>	<i>butyrum</i>	<i>le mystère</i>	<i>mysterium</i>
<i>le cadavre</i>	<i>cadaver</i>	<i>le parjure</i>	<i>perjurium</i>
<i>le candelabre</i>	<i>candelabrum</i>	<i>le plâtre</i>	
<i>le cautère</i>	<i>cauterium</i>	<i>une emplâtre</i>	{ <i>emplastrum</i> ‡
<i>le centre</i>	<i>centrum</i>	<i>le poivre</i>	<i>piper</i>
<i>le chanvre</i> †	<i>cannabum</i> (neut.) or <i>cannabis</i> (fem.)	<i>le presbytère</i>	<i>presbyterium</i>
<i>le cimetière</i>	<i>coemeterium</i>	<i>un pupitre</i>	<i>pulpitum</i>
<i>le cloître</i>	<i>claustrum</i>	<i>un registre</i>	<i>regesta</i>
<i>le délitre</i>	<i>delirium</i>	<i>le sucre</i>	<i>saccharum</i>
<i>un empire</i>	<i>imperium</i>	<i>le sceptre</i>	<i>sceptrum</i>
<i>un équilibre</i>	<i>aequilibrium</i>	<i>le sépulchre</i>	<i>sepulchrum</i>
<i>un esclandre</i>	<i>v. scandale</i>	<i>le théâtre</i>	<i>theatrum</i>
<i>le genre</i>	<i>genus</i>	<i>le timbre</i>	<i>tympanum</i>
<i>l'hémisphère</i>	<i>hemisphaerium</i>	<i>un ulcère</i>	<i>ulcus</i>
		<i>le verre</i> §	<i>vitrum</i>

\* *Calendre*, mangle, also from *cylindrus*, follow French ending.

† We find *chanvre* employed in feminine in older French : "Il arrive qu'au temps que la chanvre se sème."—LA FONTAINE.

‡ *Emplastre* is sometimes feminine in older French : "Une petite *emplâtre*."—HAMILTON, 17th century.

§ Vitre also few *vitrum* follows French ending. It is feminine.

## E. From the Greek are :

un orchestre. It has been employed in the feminine according to etymology : ὄρχήστρα.  
le baromètre, le diamètre, etc., are all compounds with same root as un mètre : μέτρον.

le cidre σίκερα le gouffre see golfe le météore μετέωρα

## F. From Low-Latin :

le meurtre mordrum  
un filtre and un feutre are doublets, filtrum.  
un navire navirium, from navis.\*

## G. From various sources :

le semestre, le trimestre, from *semestris*, *trimestris*, were adjectives till the 18th century.  
le cigare Spanish *cigarro*  
le calibre Italian *calibro*  
le cadre Italian *quadro* from Latin *quadrum*  
le fifre from the German *der Pfiff*.  
le sabre " *Säbel*  
le leurre O. H. G. *luoder*  
le havre from the Germanic, through Low-Latin, *habulum*.  
le camphre, from Arabic *kafur*.  
le chiffre from Arabic *cifr*; originally *chiffre* meant 'cipher.'  
le cimenterre, Persian *chimechir*  
le fiacre, St. Fiacre, proper name (§ 215).

## H. Are irregular :

un arbre, Latin *arbor* feminine.

In Old French *arbre* is sometimes found feminine, according to etymology and French ending. It is worth notice that almost the only feminine Latin noun in -or is masculine in French; whereas the Latin masculines are feminine. (See § 249, a.)  
le lierre, Latin *hedera*, feminine.

The older forms are *edre*, *herre*, etc. *Lierre* is this older word plus the article. The corresponding words in Italian, Spanish, etc., are feminine, according to etymology.

le store, Latin *storea*, feminine.

## From verbal stems :

le débarcadère, l'embarcadère, le massacre, le reverbère, le sacre.

\* *Navire* was either gender till lately. Bossuet has it feminine : "De même que l'ancre empêche que la navire soit emportée." Fénelon has it masculine : "Ces navires sont si nombreux."

§ 265. *Masculine Nouns ending in -se.*(a) *Le narcisse*, narcissus. *Le gymnase*, γυμνάσιον.(b) Are irregular :—*Le diocèse*, Lat. *dioecesis*. Was formerly feminine, according to etymology and French ending. *Lecarrosse*, Italian, *carrozza*, is found feminine according to etymology and ending. *Le malaise* is from *mal* and *aise* (fem.).§ 266. *Masculine Nouns ending in -te.*

(a) From Latin neuters are derived :

<i>un arbuste</i>	<i>arbustum</i>	<i>le pacte</i>	<i>pactum</i>
<i>le faîte</i>	<i>fastigium</i>	<i>le précepte</i>	<i>praeceptum</i>
<i>un insecte</i>	<i>insectum</i>	<i>le plébiscite</i>	<i>plebiscitum</i>
<i>le mérite</i>	<i>meritum</i>	<i>un gîte</i>	<i>gistum</i> (L.-L.)

(b) From Latin masculines are derived :

<i>un acte</i>	<i>actus</i>	<i>le geste</i>	<i>gestus</i>
<i>le culte</i>	<i>cultus</i>	<i>le site</i>	<i>situs</i>
<i>le faste</i>	<i>fastus</i>	<i>le tumulte</i>	<i>tumultus</i>

(c) From Greek masculines or neuters are derived :

<i>un antidote</i>	<i>ἀντίδοτον</i>	<i>le labyrinthe</i>	<i>λαβύρινθος</i>
<i>un automate</i>	<i>αὐτόματον</i>	<i>le squelette</i>	<i>σκελετόν</i>

(d) From the Italian are derived :

<i>le buste</i>	<i>busto</i>	<i>le contraste</i>	<i>contrasto</i>
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(e) From verbal stems (§ 257 δ) :—

<i>le conte</i>	<i>conter</i>	<i>le doute</i>	<i>douter</i>
<i>le compte</i>	<i>compter</i>		

§ 267. *Masculine Nouns ending in -ue.**le catalogue*, *le dialogue*, etc., κατάλογος, διάλογος.*un émétique* ἐμετικός *le casque* Italian *casco**le cirque* circus *le risque* Spanish *risco**le cantique* canticum *le manque* manquer (§ 257 δ)*le masque* (see § 230 δ)§ 268. *Masculine Nouns ending in -ve.*

From Latin masculines are :

<i>le fleuve</i>	<i>fluvius</i>	<i>le glaive</i>	<i>gladius</i>
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From a verbal stem : *le rêve*, rêver.§ 269. *Masculine Nouns ending in -xe.*

From Latin masculines are :

<i>le luxe</i>	<i>luxus</i>	<i>le sexe</i>	<i>sexus</i>
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From Greek is : *le paradoxe*, παράδοξον.§ 270. *Masculine Nouns ending in -ze.*From Latin neuter is : *le trapèze*, trapezium.

### § 271. Gender of Compound Substantives.

Before the gender of a compound word can be ascertained, the word must be analysed : (§§ 152, 218.)

a. If the leading idea is found in a noun, that noun determines the gender of the compound word as :

*a secret thought—une arrière pensée* (i.e., une pensée en arrière).

*an after-taste, un arrière goût* (i.e., un goût en arrière).

Compare *du vinaigre* = *du vin aigre*.

b. Otherwise the gender is masculine : as

*a tomahawk, un casse-tête.*

*a portfolio, un porte-feuille* : (see § 152 for examples.)

Compare (1) *un aparté* aside = Latin *a* and *parte*, ablative of *par*.

(2) *un bénédicté* blessing = Latin *bene* and *dicite*

(3) *un parterre*, pit, flower-bed = *par* and *terre*  
(on the ground)

(4) *un pourboire*, gratuity = *pour* for, *boire* to drink

(5) *un parapluie* is a compound from *parer* to protect, *à* and *pluie*. So *un paratonnerre*, *un paravent*. *Parachute* has a similar origin, but is feminine according to ending.

### § 272. Gender of Proper Names.

Proper names are more or less subject to the rule of the *e-mute*. But the following additional observations may be useful:

1. Proper names of males are masculine: proper names of females are feminine. There is no real exception to this rule.

2. *La St. Michel, la St. Jean*, etc., = *la fête de St. Michel, la fête de St. Jean*, etc. Compare *la mi-août*, *la mi-carême*. In *le carême, jour* or *dies* may be understood.

3. *Noël* is generally masculine, but *la Noël* is found.

4. *Pâques* or *Pâque* varies according to meaning:

(a) *Pâques*, = *Easter-day*, is masculine (*jour* understood).\*

(b) *Pâque* = *Passover*, and in other phrases, is regularly feminine according to etymology, *Pascha*, and to French ending: e.g., *Pâques fleuries*, Palm Sunday, etc.

5. *Le Dimanche*, like the other days of the week, contains *dies* in a contracted form: *Lundi, Mardi*, etc.

*Dimanche* is derived from *dies-dominica*, or *dies dominicus*, by contraction. *Dies* in Latin is sometimes masculine, sometimes feminine. Hence in the other Romance languages the corresponding word is sometimes masculine, sometimes feminine. In French it follows other days, and is definitely masculine.

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\* This is probably the simple explanation. See, however, Bescherelle's Grammar (p. 87) for a less matter-of-fact one.

#### **6. Names of Mountains follow mainly the Latin rule :**

- (a) When employed in the singular, they are masculine : *Le Caucase, le Vésuve, le Jura.*  
 (b) When employed in the plural, they are feminine : *Les Alpes, les Pyrénées, les Andes, les Vosges.*  
 The word *mont* may be understood in the singular, the word *chaîne* in the plural.

7. Names of Rivers follow the rule of *e mute*, but bear remains of the Latin, where the masculine was usual, *fluvius* being understood. Hence the following masculines in *e mute*:

<i>le Rhône</i>	Rhone	<i>le Tibre</i>	Tiber
<i>le Danube</i>	Danube	<i>le Borysthène</i>	Borythenes
<i>le Tage</i>	Tagus	<i>l'Ebre</i>	Ebro
<i>le Tigre</i>	Tigris	<i>le Gange</i>	Ganges
<i>l'Euphrate</i>	Euphrates		

8. Names of Countries, Provinces, follow the rule of *e mute*.  
Exceptions :

<i>le Bengale</i>	<i>le Maine</i>
<i>le Mexique</i>	<i>le Hanovre</i>
<i>le Péloponèse</i>	<i>le Finistère</i>

9. Names of **Towns** are usually masculine, but sometimes *la* *ville* is understood, and the feminine is employed.

## ADJECTIVES.

§ 273. Meilleur and Pire.

1. In **meilleur** (*meliorum*) we have as usual the objective. The subjective *mieldre* or *miedre* has disappeared.

*La miedre dame qui soit de mere nee.*

(Roncevals, 12th cent.)

**Et vous avez meilleur envie.** (QUESNES, 13th cent.)

2. In *pire* (*pejor*), on the contrary, the objective has disappeared, the subjective remains:

**Et fu li pires rois qui onques feust.**

(Chr. de Rains, 15th cent.)

*Quant le pieur (pejorem) il reçoit et le meilleur.*

(T. DE MEUNG, 13th cent.)

\* It has been suggested that similarly in French *le fleuve* may be understood for the masculine, and *la rivière* for the feminine. But this will not help much to the gender, for the difficulty still remains: when is *fleuve* to be understood, and when *rivière*? Why should *le Rhône* be styled *fleuve*, and *la Loire*, *la Seine* "*rivières*"? The latter are larger. The same kind of difficulty meets us in mountains. Why *le* Himalayas, *le* Caucase, but *les* Vosges, *les* Ardennes?

§ 274. **Maire, majeur, moindre, mineur.**

1. *Major* has given us the substantive *maire* (mayor); *majorem* the word *majeur*, which is employed as adjective and substantive.

2. *Minor* remains in the adjective *moindre*; *minorem* in *mineur*, adjective and substantive.

§ 275. **Postérieur, extérieur, etc.**

In addition to the Latin comparatives *meilleur, pire, moindre*, which are of popular formation, exist the comparatives *postérieur, extérieur*, etc. (see § 147), which are of learned origin, and are formed from the Latin (ex. *antérieur*). Like them they have no positive.

§ 276. **Illustrissime, etc.**

A few Latin superlatives of popular derivation remained in Old French; they have now died out, as *grandime, saintime*.

Some of learned formation are still employed; they are either technical or familiar:

Charles douze déclara son beau-frère *généralissime* de ses armées en Suède. (VOLTAIRE.)

Il nous a donné un vin *excellentissime*.

§ 277. **Cardinals.**

1. In Old French *vingt* = score is freely used:

*Le peis de trois vinz* (=60 livres). (ROIS, 12th cent.)

*Le temple y perdit xiiii -xx homes armez* (*quatorze-vingt* = 280). (JOINVILLE, 13th cent.)

2. The form *six-vingts* (120) remained till the 17th century, and was in common use by Racine, La Bruyère, Bossuet, etc. It is now obsolete.

3. A blind asylum in Paris still bears the name of *les Quinze-vingts*. It has fifteen score (300) inmates.

4. The simpler forms: *septante* (70), *octante* (80), *nonante* (90), are only now used in the South of France and Switzerland. They are found in Molière, Bossuet, etc.\*

§ 278. **Ordinals.**

a. *Prime* (Latin *primus*), instead of *premier* (Latin *primarius*), is found in *de prime-abord*, *de prime-saut*, and in some technical phrases. *Tiers* (*tertius*) for *troisième*, occurs only in a few sentences: *Le tiers état*, etc. In the feminine we have *fièvre tierce*. *Quart* (*quartus*) for *quatrième*, is found in La Fontaine. It is now only used in medicine, *fièvre quarte*. *Quint* (*quintus*) instead of *cinq* (*quinque*), is confined to *Charles-Quint* (Spain), and *Sixte-Quint*.

b. Used absolutely as substantives, *le tiers* (†), *le quart* (‡), are the common forms.

*Le quint* (†) is archaic. But several substantives have form 'quint.' Remain also as technical terms: *sixte, none, dime*.

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\* *La Septante* = *The Septuagint*.

## CHAPTER II.—PRONOUNS.

§ 279. Pronouns are either—

*Adjectival*: determining a substantive.

*Substantival*: standing instead of a substantive.

Pronouns are of six kinds :

(a) *Personal, Relative, Interrogative, Indefinite*: mostly substantival.

(b) *Possessive, Demonstrative*: partly substantival, partly adjectival.

Most Personal, Relative, and Interrogative Pronouns have special forms for gender, number, and case.

The Possessive and Demonstrative Pronouns have special forms for gender and number, but not for case.

Some Indefinite Pronouns have special forms for gender and number, but not for case. Some have neither gender, number, nor case forms.

## Personal Pronouns.

§ 280. The Personal Pronouns are all substantival. They may be conveniently divided into—

(i) *CONJUNCTIVE* : closely joined to a verb.\*

*Je parle au garçon*, I speak to the waiter.

*Le guide le voit et lui parle*, The guide sees him and speaks to him.

(ii) *DISJUNCTIVE* : not closely joined to a verb.\*

*Qui est là ? Moi.* Who is there ? *I.*

*Allez sans moi.* Go without me.

*Il est meilleur que moi.* He is better than *I*.

§ 281. CONJUNCTIVE PERSONAL PRONOUNS (ordinary).

1st Person.

SUBJECTIVE	je	<i>I</i>	nous	<i>we</i>
OBJECTIVE	{	me      me † of me	nous	<i>us</i> † of us
		me to me	nous	<i>to us</i>

---

\* See *Syntax*.

† See note next page.

## 2nd Person.

SUBJECTIVE	tu	thou	vous	you
	{ te	thee	vous	you
OBJECTIVE	{ * of thee		* of you	
	{ te	to thee	vous to you	

## 3rd Person (Masculine).

SUBJECTIVE	il	he, it	ils	they
	{ le	him, it	les	them
OBJECTIVE	{ en	of him, of it	en	of them
	{ lui	to him, to it	leur	to them.

## 3rd Person (Feminine).

SUBJECTIVE	elle	she, it	elles	they
	{ la	her, it	les	them
OBJECTIVE	{ en	of her, of it	en	of them
	{ lui	to her, to it	leur	to them.

## § 282. CONJUNCTIVE PERSONAL PRONOUNS (reflexive).

*Me, te, nous, vous*, are also used as reflexive pronouns of the Accusative and Dative cases : the Nominative and Genitive are wanting. For the third person there is a special form, *se*.

## 1st Person.

SUBJECTIVE	wanting.			
OBJECTIVE	{ me	myself	nous	ourselves
	{ * of myself		{ * of ourselves	
	{ me	to myself	nous	to ourselves.

## 2nd Person.

SUBJECTIVE	wanting.			
OBJECTIVE	{ te	thyself	vous	yourself or yourselves.
	{ * of thyself		{ * of yourselves	
	{ te	to thyself	vous	to yourself or yourselves.

## 3rd Person.

SUBJECTIVE	wanting.			
OBJECTIVE	{ se	oneself	se	themselves.
		himself		
		herself		
		itself		
		* of oneself, etc.	{ * of themselves	
		se	to oneself, etc.	to themselves.

\* *En*, in reality an adverb (Lat. *inde*), is commonly employed as a genitive of the third person : *Il en parle, he speaks of it.* The genitive of the second and ~~third~~ person is wanting. *Y*, also an adverb (Lat. *ibi*), is employed as a dative of the third person ; *Il y va souvent, he goes there often, or he goes to it often.* *En* and *y* are seldom applied to persons.

## § 283. DISJUNCTIVE PERSONAL PRONOUNS.

## 1st Person.

SUBJECTIVE	moi	<i>I</i>	nous	<i>we</i>
	{ moi	<i>me</i>	nous	<i>us</i>
OBJECTIVE	{ de moi	<i>of me</i>	de nous	<i>of us</i>
	{ à moi	<i>to me</i>	à nous	<i>to us.</i>

## 2nd Person.

SUBJECTIVE	toi	<i>thou</i>	vous	<i>you</i>
	{ toi	<i>thee</i>	vous	<i>you</i>
OBJECTIVE	{ de toi	<i>of thee</i>	de vous	<i>of you</i>
	{ à toi	<i>to thee</i>	à vous	<i>to you.</i>

## 3rd Person (Masculine).

SUBJECTIVE	lui	<i>he, it</i>	eux	<i>they</i>
	{ lui	<i>him, it</i>	eux	<i>them</i>
OBJECTIVE	{ de lui	<i>of him, of it</i>	d'eux	<i>of them</i>
	{ à lui	<i>to him, to it</i>	à eux	<i>to them.</i>

## 3rd Person (Feminine).

SUBJECTIVE	elle	<i>she, it</i>	elles	<i>they</i>
	{ elle	<i>her, it</i>	elles	<i>them</i>
OBJECTIVE	{ d'elle	<i>of her, of it</i>	d'elles	<i>of them</i>
	{ à elle	<i>to her, to it</i>	à elles	<i>to them.</i>

1. The Disjunctive Personal Pronouns are sometimes made more emphatic by the addition of the adjective *même* (*-self*), as :

moi-même                  *myself; I myself.*  
 nous-mêmes                  *ourselves; we ourselves.*

This form is called the "Definitive," and must not be confused with the "Reflexive."

Je me vois                  *I see myself*  
 Je le vois moi-même                  *I see it myself.*

*Soi* without *même* means *oneself, himself, herself, itself, or themselves*; but it is more emphatic when *même* is added.

### Possessive Pronouns.

§ 284. The Possessive Pronouns are divided into—

**ADJECTIVE**, determining a noun expressed :

*Mon chapeau.*      My hat.

**SUBSTANTIVE**, determining a noun understood, and standing instead of that noun.\*

*Ce chapeau est le mien.*      That hat is mine.

### § 285. ADJECTIVE POSSESSIVE PRONOUNS.

#### Singular.

#### Plural.

M.	F.	M.	F.	
mon	ma	mes	mes	<i>my</i>
ton	ta	tes	tes	<i>thy</i>
son	sa	ses	ses	<i>his</i>
notre	notre	nos	nos	<i>ours</i>
votre	votre	vos	vos	<i>yours</i>
leur	leur†	leurs	leurs	<i>their</i>

Use *mon, ton, son* instead of *ma, ta, sa*, when the next word begins with a vowel or unaspirated *h*: *mon orange est bonne*, my orange is good; *son histoire est longue*, his story is long.

### § 286. SUBSTANTIVE POSSESSIVE PRONOUNS.

#### Singular.

#### Plural.

M.	F.	M.	F.	
le mien	la mienne	les miens	les miennes	<i>mine</i>
le tien	la tienne	les tiens	les tiennes	<i>thine</i>
le sien	la sienne	les siens	les siennes	<i>his, her, its</i>
le nôtre	la nôtre	les nôtres	les nôtres	<i>ours</i>
le vôtre	la vôtre	les vôtres	les vôtres	<i>yours</i>
le leur	la leur†	les leurs	les leurs	<i>theirs</i>

\* Hence the use of the Article.

† Notice that *leur* has no special feminine form.

### Demonstrative Pronouns.

§ 287. The Demonstrative Pronouns are divided into—

(1) ADJECTIVE, determining a noun expressed :

*Ce portemanteau*, this or that portmanteau.

(2) SUBSTANTIVE, determining a noun understood, and standing instead of that noun :

*J'ai votre portemanteau, où est celui de votre père?*

I have your portmanteau, where is your father's?

### § 288. ADJECTIVE DEMONSTRATIVE PRONOUNS.

#### Singular.

#### Plural.

M.      F.

M.      F.

cet      cette      this, that      ces      ces      these, those.  
ce }      ce }

To prevent “*hiatus*,” use *cet* instead of *ce* when the next word begins with a vowel: *cet omnibus*, or unaspirated *h*: *cet homme*.

### § 289. SUBSTANTIVE DEMONSTRATIVE PRONOUNS.

#### Singular.

#### Plural.

M.      F.

M.      F.

celui    celle    this, that      ceux    celles    these, those.

OBSERVATIONS.—The adverbs *ci* (*ici*, here) and *là* (there) are added to the Demonstrative Pronouns to render them more definite, if necessary.

(a) In the adjective form they are joined to a noun :

*Ce portemanteau-ci*. This portmanteau (here, near me.)

*Ce portemanteau-là*. That portmanteau (there, yonder.)

(b) In the substantive form they are joined to the Pronoun itself :

*Celui-ci* this (here, near me).

*Celui-là* that (there, yonder).

*Ce* has also substantival use : *C'est la vérité, it is the truth.*

*Ce sont les portemanteaux.* This *ce* strengthened, becomes *ceci* (this), *cela* (that). *Ceci est à moi, cela est à vous*—This is mine, that is yours. *Ce qui, ce que* = what, not interrogative.

## **Relative and Interrogative Pronouns.**

§ 290. The Relative and Interrogative Pronouns have almost the same origin and the same forms. They are (*quel* excepted) entirely substantival.

## § 291. ADJECTIVE RELATIVE PRONOUNS.

SUBJECTIVE	quel	quelle	quels	quelles —
			<i>which or what.</i>	
	quel	quelle	quels	quelles —
			<i>which or what</i>	
OBJECTIVE	de quel	de quelle	de quels	de quelles —
			<i>of which or what</i>	
	à quel	à quelle	à quels	à quelles —
			<i>to which or what.</i>	

### *Examples.*

SUBJECTIVE	Je ne sais <i>quel</i> livre est sur la table.
	Je ne sais <i>quel</i> livre il a reçu.
OBJECTIVE	Je ne sais <i>avec quel</i> livre il s'amuse.
	Je ne sais <i>de quel</i> livre vous parlez.
	Je ne sais <i>à quel</i> livre il a ajouté une page.

## § 292. SUBSTANTIVE RELATIVE PRONOUNS.

a. Qui, who (persons).

SUBJECTIVE	qui	<i>who</i>
	que before verbs	
OBJECTIVE	qui after preposition	<i>whom</i>
	de qui or dont*	<i>of whom</i>
	à qui	<i>to whom</i>

### *Examples.*

SUBJECTIVE	L'homme <i>qui</i> est là. L'homme <i>que</i> vous voyez là. L'homme <i>avec qui</i> vous avez voyagé.
OBJECTIVE	L'homme <i>de qui</i> vous parlez, or L'homme <i>dont</i> vous parlez. L'homme <i>à qui</i> vous parlez.

\* *Dont* is derived from *de* and *unde* (*whence*). Compare *en* and *y.*

**β. Qui, which (animals or things).**

*Qui* (which) is defective. The parts that are wanting are supplied by *lequel*, the substantival form of *quel*.\*

SUBJECTIVE	qui	which
	que (before verbs)	which
OBJECTIVE	lequel, etc. (after preposition)	which
	duquel, etc., or dont	of which, from which auquel etc. to which.

*Examples.*

SUBJECTIVE	Le livre <i>qui</i> est là
	Le livre <i>que</i> vous avez là.

OBJECTIVE	Le livre <i>avec lequel</i> vous vous amusez.
	Le livre <i>duquel</i> (or <i>dont</i> ) vous parlez.
	Le livre <i>auquel</i> on a ajouté une page.

**γ. What = that which.**

SUBJECTIVE	Faites <i>ce qui</i> est juste.
	Faites <i>ce que</i> je vous ordonne.

OBJECTIVE	Je ne sais <i>avec quoi</i> vous-avez fait cela.
	Je ne sais <i>de quoi</i> vous vous tourmentez.
	Je ne sais <i>à quoi</i> vous pensez.

**§ 293. ADJECTIVE INTERROGATIVE PRONOUNS.****Quel ? which? what?**

SUBJ.	quel ?	quelle ?	quels ?	quelles ?
	quel ?	quelle ?	quels ?	quelles ?
OBJ.	de quel ?	de quelle ?	de quels ?	de quelles ?

	à quel ?	à quelle ?	quels ?	à quelles ?
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*Examples.*

SUBJ.	Quel livre est sur la table ?
	Quel livre a-t-il ?

OBJ.	Avec quel livre s'amuse-t-il ?
	De quel livre parlez-vous ?
	A quel livre a-t-il ajouté une page ?

\* Compare *votre*, *le vôtre*, *notre*, *le nôtre*, etc. *Lequel* (from *quel*) may also be employed instead of the existing parts of *qui*, which.

+ *Quoi* and *what* in *je ne sais quoi*, I know not what, is an Indefinite Pronoun.

## § 294. SUBSTANTIVE INTERROGATIVE PRONOUNS.

a. Qui? who? (persons).

SUBJECTIVE	qui ?	who ?
OBJECTIVE	{ qui ? de qui ? à qui ?	whom ? of whom ? to whom ?

*Examples.*

SUBJECTIVE *Qui est là?*

*Qui voyez-vous là?*

OBJECTIVE { *Avec qui avez-vous voyagé?*  
*De qui parlez-vous?*  
*A qui parlez-vous?*

b. Lequel? which? (animals and things).

SUBJ. lequel? laquelle? lesquels? lesquelles? which?

OBJ. { lequel? laquelle? lesquels? lesquelles? which?  
duquel? de laquelle? desquels? desquelles? of which?  
auquel? à laquelle? auxquels? auxquelles? to which?

*Examples.*

SUBJECTIVE *Lequel est sur la table?*

*Lequel voulez-vous?*

OBJECTIVE { *Avec lequel vous amusez-vous?*  
*Duquel parlez-vous?*  
*Aquel a-t-il ajouté une page?*

c. Que? quoi? what?

1. *Que?* what? is employed before a verb like the Con-junctive Personal Pronoun. *Que voulez-vous?* What do you want?

2. *Quoi?* what? is employed, like the Disjunctive Personal Pronouns, after a preposition or by itself.

*Avec quoi voulez-vous le faire?*

*With what do you wish to do it?*

*Quoi? que dites-vous?*

*What? what do you say?*

\* *Dont* is never interrogative in Modern French.

**Indefinite Pronouns.**

§ 295. The Indefinite Pronouns are divided into—

*Adjective*, joined to a noun : *Chaque homme était à son poste.*  
*Substantive*, never joined to a noun : *Chacun était à son poste.*

**§ 296. ADJECTIVE INDEFINITE PRONOUNS.**

a. Without flexion.

chaque	each
--------	------

β. With flexion.

aucun	any
autre	other
même	same
nul	no
quelque	some
quelconque	of any kind
tel	such
tout	all.

**§ 297. SUBSTANTIVE INDEFINITE PRONOUNS.**

a. Without flexion.

autrui	others
on, l'on	one, people, they, etc.
personne *	anybody
quiconque	whoever.

β. With flexion.

aucun *	{	any
aucune		
un autre	{	another
une autre		
chacun	{	every one
chacune		
l'un, l'autre	{	
l'une, l'autre		
les uns, les autres		one another
les unes, les autres		
l'un et l'autre, etc.	{	both
l'un ou l'autre, etc.		
ni l'un ni l'autre, etc.	{	either
quelqu'un		
quelqu'une	{	neither
quelques-uns		
quelques-unes		

\* With *ne* expressed or understood = *nobody*, *no*.

## NOTES AND ILLUSTRATIONS TO CHAPTER II.

## § 298. Personal Pronouns in Old French.

In one important point the pronouns differ from the substantives, etc. They still retain the subjective and objective forms more or less as they were in Old French. The following paradigms will be sufficient for the present purpose. In them will be seen (1) the modern form, (2) those forms which show the link between Old French and Latin, (3) the dialectic differences which have given the disjunctive forms to Modern French.

	SINGULAR.	1st Person.	PLURAL.
Subj.:	<i>jo, je</i>		<i>nos, nous</i>
Obj.:	<i>me, mi, moi</i>		<i>nos, nous</i>
		2nd Person.	
Subj.:	<i>tu</i>		<i>vos, vous</i>
Obj.:	<i>te, ti, toi</i>		<i>vos, vous</i>
		3rd Person (MASCULINE).	
Subj.:	<i>il</i>		<i>il</i>
Obj.:	<i>le, li, lui</i>	<i>les, als, lor, leur, als, els, aus, cus</i>	
		3rd Person (FEMININE).	
Subj.:	<i>ele</i>		<i>elles</i>
Obj.:	<i>la, lei, li</i>		<i>les, lour, leur, elles</i>
		<i>se, soi, sei</i> (reflexive).	

## § 299. Je, tu, etc., and moi, toi, etc.

*Mon avocat et moi sommes de cet avis*

*Vous, vous le voulez, et moi, je ne le veux pas*

*C'est toi, mon brave garçon*

*Ils veulent rester, eux préfèrent partir.*

In all the above sentences *moi, toi, eux*, are in the subjective or nominative. But these words are derived from essentially objective forms. How have they come to be thus employed?

1. In Old French, as in Latin, the personal pronouns were often omitted, when no ambiguity arose from such omission.

*Joieusement (ils) chevauchent, n'est riens qui les tourmente.*      (*Berte*, 13th cent.)

*Car sans vous (je) ne pourroie vivre.*      (*Couci*, 12th cent.)

2. Hence *je, tu, il*, etc., could have an emphatic disjunctive or predicative use without danger of confusion.\*

*Et je, qui suis au mourir.*      (*Couci*, 12th cent.)

*Bel Sire nies (neveu), et je et vous ironis.*

    (*Ch. de Rol.*, 11th cent.)

*Tu qui veulz aler par paüs.*      (*E. DESCHAMP.*)

*Dist Privaut : je boif (bois) plus que tu.*      (*Renart*, 13th cent.)

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\* Compare Latin.

3. But when, from their increasing association with the verb, the pronouns lost their special emphatic employment, the want of a form upon which the tonic accent could be laid, made itself felt, and recourse was had to the oblique cases.\*

4. On the same principle those dialectic forms possessed of the greatest breadth of pronunciation were preferred : *moi, toi, soi, lui, eux*, were chosen, rather than *mi* (me), *ti* (te), *si* (se), *li*.

It is to this necessity of having a word of sufficient strength to bear the tonic accent that we owe such imperative phrases : *Menez-moi, lave-toi*, etc.

As far as modern practice is concerned, they stand out as isolated instances of the use of *moi, toi*, in connection with the verb. With perfect consistency, when *en* is present, *moi, toi* vanish, and *me, te* are restored : *va-t-en* ; *donnez m'en*. Also if the pronoun is restored to its proclitic position, *me, te* reappear : *ne me menez pas* ; *ne te lave pas* ; *approche-toi et te mets à ma place*.†

### § 300. Mon, ma, mes.

In the Burgundian dialect "the rule of *s*" (§ 209) is most strikingly seen.

#### MASCULINE.

##### SINGULAR.

SUBJECTIVE : mes ‡

OBJECTIVE : mon

##### PLURAL.

mei

mes

#### FEMININE.

SUBJECTIVE : ma

OBJECTIVE : ma

mes

mes

Tu n'es mes hom, ne je suis tes sire. (*Ch. de Rol.*, 11th cent.)

\* This seems to be the origin of a custom which at first sight appears to be a barbarism. In English the struggle is still going on, and *it is I*, and *it is me*, are both common. Latham defends *it is me*, but shrinks from maintaining that *it is him*, *it is her*, are equally correct. Dean Alford in his '*Queen's English*' more consistently defends them all. (pp. 142—146.)

But neither in English nor French can any defence be set up except that of "modern usage." Both grammar and the practice of the older languages are against the present custom. Nor indeed is *it is I* the oldest form. Chaucer wrote : *I am thy mortal foo (foe), and it am I that looveth so hooote (hotly) Emelye the brighte*.—*Knights Tale*. And Louis XI. : *Ouvrez dit-il m'amie ce suis-je*.

† Exactly analogous is the lengthened form adopted in the substantive possessive pronouns, *Donnez le mien, c'est la mienne*, etc. (Compare also Verbs, § 393 *passim*.)

‡ The subjective *mes* remains in *messire*. This form may have influenced the anomalous pronunciation of *Monsieur*. (See § 77.)

**§ 301. Adjectival use of *mien*, *tien*, *sien*, and *mon*, *ton*, *son*.**

The forms *mien*, *tien*, *sien*, come probably from *men*, *ten*, *sen*, the Picardian equivalents of *mon*, *ton*, *son*. *Men*, *ten*, *sen*, were strengthened \* into *mien*, *tien*, *sien*, and gradually made *de rigueur* in the absence of the noun. But at first, according to the dialect, we find *mon*, *ton*, *son* = *men*, *ten*, *sen* = *mien*, *tien*, *sien*.†

Et uns *siens* chevaliers fu montes a cheval.

(VILLEHARDOUIN, 13th cent.)

Cette *sienne* resolution arresta sus bout la furie de son maistre. (MONTAIGNE, 16th cent.)

**§ 302. *Mon*, *ton*, *son*, before a feminine Substantive.**

1. The strange combination of a masculine attributive form with a feminine noun first arose in the 14th century. Till then the hiatus was either maintained or was avoided in the same way as in the article.

La renomree de cil saint home ala tant qu'ele vint a l'apostele Innocent, et l'apostoles li manda qu'il sermonnast de la croix par s'autorite. (VILLEHARDOUIN, 13th cent.)

2. *M'amie*, now spelt *ma mie*, only remains of the better forms.

Si le roi m'avoit donné  
Paris sa grand'ville,  
Et qu'il m'eût fallu quitter  
L'amour de *ma mie*,  
Je dirois au roi Henri  
Reprenez votre Paris  
J'aime mieux *ma mie*  
O gué

J'aime mieux *ma mie*. (MOLIÈRE.)

*Ma mie*, o vous que j'adore, mais que vous plaignez toujors. (BÉRANGER.)

\* The reason for the strengthened syllable is exactly analogous to that given for *me*, *moi*, *te*, *toi*, etc. (see § 299), viz.: the necessity for a substantive form upon which to lay the tonic accent. Compare a similar 'diphthongaison' in verbe *venir*, *vient*; *revoir*, *revoient*, etc. (§ 393.) Also in isolated words *pierre* (*petra*), *hier* (*heri*), *fièvre* (*febris*), *legem* (*loī*), etc. This conversion of the simple vowel into diphthongs seems to have begun in the Gallo-Latin of the sixth century: *pædem* for *pedem*, whence *pied*. See Brachet's Dict., pp. lv. (English edition.)

† Brachet in his *Grammaire historique*, p. 109, follows Diez in his derivation of *mien*, *tien*, *sien*.

"*Moi*, *mi*; *toi*, *tibi*; *soi*, *sibi*; were *mi*, *ti*, *si*, in the 11th cent.

"To this form the suffix *en* was attached, and the possessive *mi-en*, *ti-en*, *si-en* formed."

In his Dictionary we find he gives the derivation *mon* = *men* = *mien*, as above. He contradicts himself.

## § 303. Why 'leur,' and not 'leure' in feminine.

*Leurs yeux étaient enflammés et leurs bouches étaient fumantes.*  
(FÉNELON, 17th cent.)

It will be seen by the above example that *leur* agrees in *number* with the noun, but not in gender. The reason is this :

*Leur* is derived from *illorum*. In the absence of agreement the influence of the Latin idiom (*illorum oculi*) still shows itself. Till the 15th century, *leur* correctly agrees neither in gender nor in number.

Toutes *leur* aventures. (Berte, 13th cent.)

In the 15th and 16th centuries some authors write *leurs*; some *leur*.

Les princes en *leurs* jeunesses. (COMMINES, 15th cent.)

Le peuple donnant de bon cœur la disme de *leur* fruits et le quint de *leur* butins. (D'AUBIGNÉ, 16th cent.)

§ 304. *Cet, cette, ces, and celui, celle, ceux, celles.*

1. The adverb *ça* (in Old French *ipa*) in *deça*, *ça* et *là*, is derived from *ecce* and *hic*; the adverb *ici* or *ci* from *ecce* and *hic*. Similarly from *ecce* and *iste* are derived *icist* or *cist*; from *ecce* and *istius*, *icetui* or *cettui*; from *ecce* and *ille*, *icil* or *cil*; from *ecce* and *illius*, *icelui* or *celui*.

2. *Cist* or *icest* and *cil* or *icil* were declined with two cases like Substantives. To these *cestui* or *icestui*, *cettui* or *icettui*, *celui* or *icelui* seem to have been complementary objective forms.

*Cist* (this) was thus declined.

	Mas. Sing.	Fem. Sing.
SUBJECTIVE <i>cist</i>		<i>ceste</i>
OBJECTIVE <i>cest</i>	{ <i>cestui</i> { <i>cettui</i>	<i>ceste</i> { <i>cestui</i> { <i>cettui</i>
SUBJECTIVE <i>cist</i>	Mas. Plur.	Fem. Plur.
OBJECTIVE <i>ces</i>		<i>ces</i>
		<i>ces</i>

En *cest* pays (il) nous est venus confondre.

(Ch. de Rol., 11th cent.)

*Cist* out (eut) dous fiz (fils). (BENOIT, 12th cent.)

Car tous les autres ne nageaient que sous le vent de *cettui*.  
(COMMINES, 15th cent.)

Et de *cestui* fontaine avoit grand soif li profete.

(St. BERNARD, 12th cent.)

*Cil* (*that*) was thus declined.

	Mas. Sing.	Fem. Sing.
SUBJECTIVE	<i>cil</i>	<i>cele</i>
OBJECTIVE	<i>cel</i> <i>celui</i>	<i>cele</i> <i>celui</i>
	Mas. Plur.	Mas. Plur.
SUBJECTIVE	<i>cil</i>	<i>celes</i>
	<i>cels</i> ( <i>cex</i> )	<i>celes</i>
Qui vient de <i>cel</i> doux pais.		(COUCY, 12th cent.)
Et quand <i>cil</i> oirent.		(VILLEH., 13th cent.)
Tout droit a <i>celui</i> temps.		(BERTE, 13th cent.)
Ilec (là) (ils) trouverent Guillaume de Braiecuel et <i>cex</i> qui avec lui estoient.		(VILLEH., 13th cent.)

4. In the 14th century the subjective forms disappeared as in the Substantives, etc., and to the remaining objective cases we owe the modern words.

(a.)	To <i>cest</i>	we owe	<i>cet</i>
	„ <i>ceste</i>	„	<i>cette</i>
	„ <i>ces</i>	„	<i>ces</i>
(b.)	„ <i>cele</i>	„	<i>celle</i>
	„ <i>cels</i>	„	<i>ceux</i>
	„ <i>celes</i>	„	<i>elles</i>
	„ <i>celui</i>	„	<i>celui</i>
	<i>cettui</i> has died out.		

### § 305. *Cet*, *cette*, *ces*, *celle*, *celles*, *celui*, *ceux*,—their uses in Old, Middle, and Modern French, etc.

#### A.

In the 15th century the forms *celle*, *celles*, *ceux*, *celui*, derived from *ecce*, *ille*, which till then had been employed either adjectively or substantively (see above), began to have their modern distinctive substantive use assigned to them, ex.:

Comme *celle* qui ne savoit a qui ni en quel pays trouver confort. (FROISSART, 15th cent.)

Ils estoient proches parents comme *ceux* qui estoient enfants de deux cousins. (AMYOT, 16th cent.)

Rare instances of the use of *celui* as an adjective still occur in the 16th century.

Les hommes de *celui* temps. (RABELAIS, 16th cent.)

In the 17th century it is no longer thus employed. Racine purposely imitates the older French in the "Plaideurs."

Témoin trois procureurs dont *icelui* Citron a déchiré la robe.

## B.

On the other hand, the forms *cet*, *ces*, derived from *ecce iste*, which had likewise been employed adjectively or substantively (see above), were greatly confined to their modern adjective use. Their double employment is still seen in the 16th century; then it ceases.

*Que eeste soit la premiere reigle.* (CALVIN.)  
*Cet esprit rare, present des cieux.* (DU BELLAY.)

### § 306. *Ce*: its adjectival and substantival uses.

In Modern French, *ce* is—

1. **SUBSTANTIVAL.** *C'est beau ; c'était le beautemps , ce qui est vrai doit être dit. Qu'est-ce que c'est ? ceci est fini, mais cela reste à faire, etc.*
2. **ADJECTIVAL.** *Ce roi, ce bel homme, ce héros.*

*Ce* is derived from *ecce* and *hoc* (go, iço, ice, in Old French).

1. In Old French *ce* was always substantival; it was not declined. It was virtually neuter. When substantival, it may be said to be so still.

*Que pourra-ce estre. (Ch. de Rol., 11th cent.)*  
*Ce dist li rois. (Ronciv., 12th cent.)*  
*Bien il croit que ce soit elle. (Berte, 13th cent.)*  
*Ce fu par un lundi que Berte fut trovee. (Id.)*

2. At the end of the 14th or beginning of the 15th century, *ce* began to combine with the various adjectival forms *cet*, *ces*, etc., given above, but it retained its former indefinite substantival character side by side with this adjectival use.

Compare from FROISSART (15th cent.):

*Les archers anglois avoient laisse en leur logis ce de harnois qu'ils avoient . . . .*"

and—

*Ce terme pendant vint Messire d'Artois en Angleterre.*

Also from COMMINES (16th cent.):

*La cour, c'est a entendre le prince . . . .*

and—

*Mais Dieu ne lui vouloit consentir ceste grace que de recevoir ce sage conseil.*

3. In the 17th century the use of the adjectival *ce* is fully established, side by side with the substantival:

*Ces flambeaux, ce bucher, cette nuit enflammée  
 Ces aigles, ces faisceaux, ce peuple, cette armée  
 Cette foule de rois, ces consuls, ce sénat  
 Qui tous de mon amant empruntaient leur éclat,  
 Cette pourpre, cet or que rehaussait sa gloire  
 Et ces lauriers encor témoins de sa victoire. (RACINE.)*

*Vous avez fait de grandes choses ; mais avouez la vérité, ce n'est guère vous par qui elle ont été faites. (FÉNELON.)*

### § 307. Ci and là in ceci, celui-ci, etc.

It is not easy, in Old French, to trace the correct force of *hoc*, *iste* and *ille* in Latin, but thus much seems certain:—*ce*, *cist*, *cetui*, etc., indicated the nearer object (*this*) ; *ci*, *celui*, etc., the more distant one. This distinction disappeared by degrees in the 15th and 16th centuries, and the adverbs *ci* and *là* were then gradually introduced in all the forms when necessary to prevent ambiguity. MONTAIGNE writes with *ci*:

*Vraiemment ceux-ci ont je ne scay quoy de plus vif.*

RABELAIS writes without *là*: *Les hommes de celui temps.*

The following sentence illustrates well the origin of their use : *On fait cecy, on fait cela, on va par cy, on va par là.*

(COQUILLART, 15th cent.)

### § 308. Declension of qui in Old French.

Till the 12th century it is possible to trace distinctions of gender in *qui*, but such distinctions seem to have been but feebly maintained; the declensions commonly followed ran thus :

#### Both Genders and Numbers.

SUBJ. : *qui* (Lat. *qui*)

OBJ. : { *cui* indirect object of verb and also objective of preposition (Lat. *cui*).  
 { *que* direct object of verb (Lat. *quem, quam, quod*).

#### Subjective.

*Qui mult est las, il se dort contre terre. (Ch. de Rol., 12th cent.)*

*La dame fu au bois qui durement plora. (Berte, 13th cent.)*

*Dites qui vaut mieux . . . loial folie ou sage traïson.*

(Couchy, 12th cent.)

#### Objective.

*Mesmement les povres gens cui (à qui) elle donnait vestimens furent plain de doleur et d'ire. (Roman de la Manekine.)*

*Devers le roi de Hongrie cui (= de qui) sereur il avait a feme.*

(VILLEHARD., 13th cent.)

*Perisset le jors en cui je fui neiz. (Mor. s. Job.)*

*Pour le bien que il voient que Diex leur a rendu. (Berte.)*

§ 309. **Qui subjective, and qui objective.**

*Cui* is the regular objective form till the 13th century. In the 14th, *cui* is no longer found, *qui* is always written. Hence in Modern French we find in respect to persons :\*

1. In RELATIVE sentences, *qui* as a subjective and as an objective, except as a direct objective of the verb, where *que* (*quem*, *quam*) is preferred.

SUBJ. : L'homme *qui* est là.

OBJ. : 
$$\begin{cases} \text{L'homme } que \text{ vous voyez là.} \\ \text{L'homme avec } qui \text{ vous avez voyageé.} \\ \text{L'homme de } qui \text{ vous parlez.} \\ \text{L'homme à } qui \text{ vous parlez.} \end{cases}$$

2. In INTERROGATIVE sentences, *qui* as a subjective and as an objective under all circumstances.

SUBJ. : *Qui* est là ? l'homme.

OBJ. : 
$$\begin{cases} \text{Qui voyez-vous là ? l'homme.} \\ \text{Avec qui avez-vous voyageé ? avec l'homme.} \\ \text{De qui parlez-vous ? de l'homme.} \\ \text{A qui parlez-vous ? à l'homme.} \end{cases}$$

§ 310. **Que, whom ; and que, what.**

1. *Que* may be derived from *quem*, *quam*; both in Old and Modern French it is often their exact equivalent.

2. On the other hand, its more constant employment as (so to speak) a Neuter pronoun = **what**, with an indeterminate relation, points to a derivation from *quod*.†

Ce dist Rolans compainz *que* faites vous.

*(Chanson de Roland.)*

*Que* feit-il ? *que* il feit mes bonnes gens, ecoutez.

*(RABELAIS.)*

3. In this use it is closely allied to *que* the conjunction; also from *quod*. In Old French, moreover, occur examples in which the *d* is found both in the pronoun and in the conjunction.

\* For animals and inanimate objects there is a strong tendency to use *lequel*. See *lequel* and *qui* compared, § 314.

A more indefinite employment would necessitate a return to *que* or *qui*, (see *que*, *quod*), but then 'what' would be the equivalent in English.

† *Quid* and *que* are also found in the 'Oaths,' ninth century. (See § 27.)

§ 311. *Quoi, what.*

*Quoi* (in Old French *coi*), like *que*, seems to have a twofold origin (1) *cui*, (2) *quid*.

1. *Quoi* has always been employed as a more or less indefinite equivalent of the objective *qui* (*cui*) or *lequel*. This use it retains in respect to *things*, instead of *lequel*.

Ce *blasphème*, Seigneur, *de quoi* vous m'accusez.

(CORNEILLE, 17th cent.)

Ce n'est pas le *bonheur* après *quoi* je soupire.

(MOLIÈRE, 17th cent.)

Nous perdons *l'unité* de notre existence en *quoi* consiste notre *tranquillité*.

(BUFFON, 18th cent.)

La *mort* seule, à *quoi* les athées veulent tout réduire, a besoin qu'on écrive en faveur de ses droits.

(CHATEAUBRIAND, 19th cent.)

Similarly in English, “*what*” is a neuter form. In their use *what* and *quoi*, with its proclitic equivalent, *que*, have a strong affinity. See “*what*” in Morris's *English Accidence*, p. 137, and Abbott's *Shakesperian Grammar*, pp. 172—177.

2. The same use of *quoi* in reference to *persons* is found as late as Corneille :

*Blanche pour quoy la journee se faisait.*

(PERCEFOREST, 15th cent.)

Ce *Labinus de quoy* je parle. (MONTAIGNE, 16th cent.)

On vous obéira *quoi* qu'il vous plaise *écrire*.

(CORNEILLE, 17th cent.)

§ 312. *Que (what) and Quoi (what) compared.*

*Que* (*quod*) and *quoi* (*quid*) are now practically the same words, but with this difference, that *que* is always proclitic, whereas *quoi* has the tonic accent. Hence their various uses correspond to those of *me*, *moi*, etc.

Compare C'est en *quoi* vous vous trompez, and

C'est en *moi que*, vous avez confiance

*Que dites-vous ?* and

*Me dites-vous la vérité ?*

*Quoi ? que dis-tu ?* and

*Toi, me parles-tu ?* etc.

§ 313. *Quel.*

1. *Quel* from *qualis* (*of what sort?* *of such a sort*) has kept its distinctive meaning in—

Voilà *quelle* je suis et *quelle* je veux être.

CORNEILLE, 17th cent.)

Ils ont supposé dans les conquérants un droit, je ne sais, *quel* de tuer. (MONTESQUIEU, 17th cent.)

Voilà *quel* est Paris présentement. (SÉVIGNE, 17th cent.)

*Quel* homme est-ce? c'est un beau, court, jeune vieillard, rasé, rusé. (BEAUMARCHAIS, 18th cent.)

2. But owing to the loss of various Old French words of Latin origin\* and for which *quel* has to do duty, its exact force can generally only be gathered from the context.

(a) *Quel = combien de.*

La reine parla au peuple avec tant de grâce, de force et de courage qu'il est incroyable avec *quel* succès.

(ST. SIMON, 18th cent.)

*Quel* bruit! *quels* feux de joie! *quelle* effusion de vin! etc. (SÉVIGNE, 17th cent.)

(b) *Quel = quant = how many, in what rank or order.*

En *quel* siècle vivons-nous?

*Quelle* heure est-il?

*Quel* jour de la semaine est-ce *aujourd'hui*?

§ 314. *Lequel*, etc., and *qui*, *que*, compared.

1. *Lequel* seems to have been originally the exact equivalent of *qui*, *que*, in relation to persons, animals, or inanimate objects.

Mais il ne sait *li quels* vainc ne *qui* non. (Rons., 12th cent.)

Perisset le jors en *cui* je fvi neiz. (Moral. sur Job.)

Les fructz de la terre estoient longs et forts *qui* les empeschayent a aller. (COMMINES, 15th cent.)

C'est un extreſme malheur d'estre ſubject à un maistre *duquel* on ne peut eſtre jamais assure s'il ſoit bon.

(LA BOÉTIE, 16th cent.)

During the 17th century† *lequel* is rarely employed; *qui*, *que*, *avec qui*, *de qui*, *sous qui*, *pour qui*, etc., are the common forms for inanimate objects.

Je veux une coiffure, en dépit de la mode

Sous *qui* toute ma tête ait un abri commode. (MOLIÈRE).

Oui, oui votre mérite, à *qui* chacun se rend.

(Id.)

\* Thus of *quantus*, *how great*, *how many*—*quantième* alone remains. *Quel* has ejected *quant*, *quante*. The difference is clearly seen in the following example of Rabelais:—"Quantes et *quelles* conditions seroient requises a faire saige?"

† Génin says that Molière has employed *lequel* only eight times.

1. According to modern usage : (1) Nominative *qui*, Accusative *que*, are common in relation to persons, animals, or inanimate objects. (2) Preference is given to *à qui*, *avec qui*, *par qui*, etc., for persons ; to *auquel*, *avec lequel*, *pour lequel*, etc., for animals and inanimate objects. (See Examples §§ 290-292.) (3) But when clearness is gained, *lequel* is employed even for persons :

J'allai trouver l'homme qui m'avait parlé du mariage de Mme. de Miramion, *lequel* me parut dans les meilleurs sentiments.

(RABUTIN, 17th cent.)

### § 315. *Aucun*.

*Aucun* is substantive or adjectival. It is derived from *aliquis* and *unus*. It is essentially affirmative : "Les *aulcuns* disoient que . . . les autres que." (RABELAIS, 16th cent.) Its constant employment with *ne* has given it its negative force. Compare *personne*, *pas*, *point*, *goutte*, *jamais*, all affirmative words.

*Aucun* is constantly found in the plural\*—"Des gens qui n'ont *aucuns* besoins." (MONTESQUIEU, 18th cent.)

### § 316. *Autre, autrui*.

*Autre* is from *alter*, *autrui* from *alterius*. Compare *lui* and *celui* (§§ 298-304). In Old French it is therefore employed as an objective with a preposition or without. This remains ; *autrui* cannot be used as subject.

### § 317. *Chaque and chacun*.

*Chaque* is essentially adjectival : *Chaque homme*.

*Chacun* is substantival : " *Chacun se disputait la gloire de l'abattre*" (RACINE). " *Chacune avait sa brigue*" (Id.) Formerly *chacun* was employed also as an adjective : " *chacune sœur*" (LA FONTAINE). *Chacun* does not admit of a plural.

### § 318. *Quelque (some) quelques*.

*Quelque* is a compound of *quel* (*qualis*) and *que*.

As *que* is incapable of plural, it would be supposed that in its compound forms it would be equally without *s*, and that the distinction of gender and number would fall upon *quel*. This, in fact, was done till about the end of the 18th century, when the word was first written as now, *quelque*, *quelques*, in the sense of *some* : thus—

Ou par *quelque* malaventures. (La Rose, 13th cent.)

But : *Quelques* trois jours apres. (COMMINES, 15th cent.)

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\* No doubt it is more common in the singular, but we can well imitate such examples as these : *Aucuns projets* (VOLTAIRE) ; *aucunes peines* (B. DE ST. PIERRE) ; *aucunes larmes* (LAMARTINE), etc.

§ 819. (1) **Quelque** (2) **Quel . . que**, **Quelle . . que**,  
 (3) **Quelque . . que**.

It does not seem necessary to give a long explanation of these words. A careful study of the construction will make them easy to an English reader.

1. *Quelque* is an indefinite adjective = *some*: *quelques hommes*.
2. *Quel . . que* is an indefinite adjective (= *of what kind*) + a conjunction (= *that*) in: *quel que soit votre plaisir*; *quels que soient les enfants*.

3. In *quelque . . que*, the word *quelque* is now treated as an adverb = *however*. *Quelque bonnes que soient vos raisons*.

But occasionally it is treated as an adjective = *whatever*: *Quelques bonnes raisons qu'il ait données*.

Till the 16th century no such distinction existed; *quelque* was always capable of *s*. *Quelques trois jours après*.

An example occurs even in Corneille: "Et n'oser de ses feux quelques ardents qu'ils soient."

Between the 14th century and the 16th arose *quelque . . que*. Till the 18th century, *quel . . que*, *quelle . . que*, etc., were often written—and correctly written.

§ 820. **Quelconque**.

*Quelconque* is from *qualiscunque*, *what kind soever*.

It never agrees—~~the reason is wanting~~: *un homme quelconque*; *une femme quelconque* (§ 207).

§ 821. **On**.

*Homo* has given *on*; *hominem, hominem*.\*

*Hom, homs, hon, om, on*, are all found in Old French, with or without the preceding article *l'*.

This article is now employed for the sake of euphony:

*Je ne dirais pas qu'on conduise, mais que l'on conduise.*

VAUGELAS.

No rule is followed; *on* and *l'on* are both found (and that too in the same authors); with a preference for *l'on* in all cases of doubtful euphony.

§ 822. **Maint**.

*Maint* (many a) is of German origin, same root as *many*.

It ceased to be employed during the 18th century, but seems to be gradually regaining favour.

In La Fontaine, etc., it is common in the singular and in the plural.

*J'ai maints chapitres vus.*

*Princes et rois . . .jetaient maint pleur.*

\* See Substantives, origin of *s* (§ 209).

## CHAPTER III.—VERBS.

## § 323. INTRODUCTORY REMARKS.

Verbs have Voice, Mood, Tense, Number, Person.

There are two voices

- (1) Active.\*
- (2) Passive.

Active verbs are—

Transitive.

Intransitive.

Transitive verbs include—

Ordinary transitive verbs.

Reflexive verbs.

Reciprocal verbs.

Intransitive verbs include—

Ordinary intransitive verbs.

Impersonal verbs.

Passive verbs are only of one kind, for they can only be formed from transitive verbs.

Each voice has two parts, Finite and Infinite.

i. The Verb Finite has four moods :

1. Indicative.
2. Subjunctive.
3. Conditional.
4. Imperative.

ii. The Verb Infinite consists of the

1. Infinitive mood, or verbal noun.
2. Participles, or verbal adjectives.

\* In many French Grammars 'Active' = 'Transitive.' This is contrary to English practice, and is misleading.

## CLASSIFICATION OF VERBS.

## § 324. CONJUGATION.

Independently of their uses as Transitive, Intransitive, Reflexive, etc., verbs are classified according to certain points of resemblance in their forms. This is called the Conjugation of Verbs. French Verbs are usually divided into four classes according to the ending of the Present Infinitive, Active.

1st, *er*; 2nd, *ir*; 3rd, *oir*; 4th, *re*.

Verbs are also divided into *Strong* and *Weak*. Any form of a verb which has the tonic accent on the stem is said to be "strong;" any form which has the tonic accent on the ending is said to be "weak." A verb which has a strong Simple Past Indicative, is said to be a **STRONG VERB**: *je tins*. A verb which has a weak Simple Past Indicative is said to be a **WEAK VERB**. All strong verbs are old. Many verbs which were formerly strong are now weak. Every new verb is weak. The customary classification into four conjugations is easier for the beginner; but the verbs once learnt by their means, it is good to study the *strong* and *weak* classification.

§ 325. REGULAR AND IRREGULAR VERBS (*so called*).

It is usual to speak of verbs as "regular" and "irregular," certain verbs being taken as models of "regularity."

The model verbs are not in reality more regular than many of the so-called "irregular" verbs.

**-er** There may be several thousand verbs in the 1st conjugation; nearly all are conjugated like **PORTER**.

**-ir** There may be several hundred verbs in the 2nd conjugation; the greater number are conjugated like **FINIR**; a smaller number like **SENTIR**.

**-oir** There may be sixty or seventy verbs in the 3rd conjugation. No model verb can be given which will include more than six or seven verbs.

**-re** There may be several hundred verbs in the fourth conjugation; most of these are conjugated like **VENDRE**; many are like **PEINDRE**; many like **CONDUIRE**; and many like **PARAÎTRE**.

### AUXILIARY VERBS.

§ 326. Auxiliary Verbs are of two kinds :

1. *Auxiliaries of Tense* (time).
2. *Auxiliaries of Mood\** (manner).

The *Auxiliaries of Tense* are *Avoir* and *Être*. These, with the Past Participle, form the ‘compound’ or ‘combinante’ tenses.

In spite of their real irregularity, it is necessary to learn *avoir* and *être* first. Without the help of one or the other of these verbs, but few tenses in any verb can be formed. They are given a second time among the irregular verbs.

The *Auxiliaries of Mood* are—

<i>Pouvoir</i> (to be able)	= <i>may, might, can, could.</i>
<i>Devoir</i> (to owe)	= <i>ought, should, have to.</i>
<i>Falloir</i> (to be-necessary)	= <i>must, shall.</i>
<i>Vouloir</i> (to wish)	= <i>will, would.</i>

These are joined to the Present Infinitive, and not to the Past Participle.

The *Auxiliaries of Mood* are only given among the irregular verbs. It is well to give them early and special attention.

### TENSES.

§ 327. Tense is another word for time. Time can only be Present, Past, or Future. But besides the *time* there are three principal ways in which an action or state may be spoken of:

1. It may be spoken of in the simplest and most indefinite way (**SIMPLE**).

*I write.*      *I wrote.*      *I shall write.*

\* The term ‘Auxiliary of Mood’ has been adopted here from the German Grammars : it is short and convenient. Of course the number of such auxiliaries of mood might be increased ; but this is true of the auxiliaries of tense: for example, *venir* in *je viens de lui parler*, *I have just spoken to him*, is an auxiliary of tense, and *avoir* in *j'ai à lui parler* is an auxiliary of mood.

2. It may be spoken of as unfinished (**IMPERFECT**).  
*I am writing.*    *I was writing.*    *I shall be writing.*
3. It may be spoken of as finished (**PERFECT**).  
*I have written.*    *I had written.*    *I shall have written.*

Hence there ought to be nine tense forms :

a.	<i>Simple Present.</i>	<i>I write.</i>
	<i>Imperfect Present.</i>	<i>I am writing.</i>
	<i>Perfect Present.</i>	<i>I have written.</i>
b.	<i>Simple Past.</i>	<i>I wrote.</i>
	<i>Imperfect Past.</i>	<i>I was writing.</i>
	<i>Perfect Past.</i>	<i>I had written.</i>
c.	<i>Simple Future.</i>	<i>I shall write.</i>
	<i>Imperfect Future.</i>	<i>I shall be writing.</i>
	<i>Perfect Future.</i>	<i>I shall have written.</i>

Or they can be arranged thus :

a.	<i>Simple Present.</i>	<i>I write.</i>
	<i>Simple Past.</i>	<i>I wrote.</i>
	<i>Simple Future.</i>	<i>I shall write.</i>
b.	<i>Imperfect Present.</i>	<i>I am writing.</i>
	<i>Imperfect Past.</i>	<i>I was writing.</i>
	<i>Imperfect Future.</i>	<i>I shall be writing.</i>
c.	<i>Perfect Present.</i>	<i>I have written.</i>
	<i>Perfect Past.</i>	<i>I had written.</i>
	<i>Perfect Future.</i>	<i>I shall have written.</i>

There is no special tense-form in French for the Imperfect Present, nor for the Imperfect Future, as there is in English. The Simple forms may be used instead.

For the Future Imperfect the periphrastic form, *être à*, is better than the Simple Future: *je serai à écrire*, *I shall be writing*. To this the Imperfect Present, *je suis à écrire*, *I am writing*, and the Imperfect Past, *j'étais à écrire*, *I was writing*, correspond; but for most purposes the simple forms, *j'écris*, *j'écrivais*, are sufficient.

**FORMATION OF TENSES.**

§ 328. A French verb has three stems :

The **Present stem.**

The **Past Simple stem.**

The **Past Participle stem.**

These tenses have the **Present stem** : the

(a) Present Simple Indicative, Present Simple Subjunctive, Present Imperative, Present Infinitive, Present Participle.

(b) Past Imperfect, Indicative.

(c) Future Simple, Indicative and Present Conditional.

These have the **Past Simple stem** :

**Past Simple**, Indicative, Past Simple, Subjunctive.

These have the **Past Participle stem** :

All compound tenses.

These three stems may usually be seen in—

**Infinitive Present,**

**Indicative Past Simple,**

**Past Participle,**

and most French verbs are sufficiently described if these three parts are mentioned. But it is useful in conjugating, to mention also two other parts, which often possess the same stem as the Infinitive Present in an altered form. Sometimes they show the real Present stem better than the Infinitive does. They are the

**Indicative Present**, 1st person singular.

**Present Participle.**

§ 329. These five parts form altogether what are known as the “**Principal Parts.**” From them the other parts of the verb may usually be obtained (§ 354).

- I. From the *Present Simple Infinitive* is really derived the  
*Future Simple Indicative.*  
*Present Conditional.*
- II. From the *Present Participle* may be formed the  
*Present Simple Indicative* (plural).  
*Past Imperfect, Indicative.*  
*Present Simple Subjunctive.*
- III. From the *Present Indicative* may be formed the  
*Present Imperative.*
- IV. From the *Past Simple Indicative* may be formed the  
*Past Simple Subjunctive.*
- V. From the *Past Participle* may be formed—  
 All compound tenses.

§ 330. The same rules may be thus stated at greater length :

- I. The *Present Infinitive*  
 + *ai*, etc. — Future Simple Indicative.  
 + *ais*, etc. — Present Conditional.
- II. The *Present Participle* stem  
 + *ais*, etc. — Past Imperfect Indicative.  
 + *ons*, etc. — Present Simple Indicative.  
 + *e*, etc. — Present Simple Subjunctive.
- III. The *Present Indicative*  
 — Pronouns *tu*, *nous*, *vous* — Present Imperative.
- IV. The *Past Simple Indicative*, 2nd person.  
 + *se*, etc. — Past Simple Subjunctive.
- V. The *Past Participle*  
 + various tenses of *avoir*, *être* — Compound tenses.

§ 331. Example of tense formation :  
 Principal Parts : *sentir*, *sentant*, *je sens*, *je sentis*, *senti*.

I. From Simple Present, Infinitive, **sentir**, are obtained :  
Simple Future, Indicative.

je sentir-ai	nous sentir-ons
tu sentir-as	vous sentir-ez
il sentir-a	ils sentir-ont.

## Present Conditional.

je sentir-ais	nous sentir-iohs
tu sentir-ais	vous sentir-iezh
il sentir-ait	ils sentir-aient.

II. From Participle Present, **sentant**, are obtained :

## 1. Simple Present plural, Indicative.

nous sent-ons
vous sent-ez
ils sent-ent.

## 2. Imperfect Past, Indicative

je sent-ais	nous sent-ions
tu sent-ais	vous sent-iezh
il sent-ait	ils sent-aient.

## 3. Simple Present, Subjunctive.

je sent-e	nous sent-ions
tu sent-es	vous sent-iezh
il sent-e	ils sent-ent.

III. From Simple Present, Indicative : **tu sens, nous sentons, vous sentez**, are obtained

## Simple Present, Imperative :

sentons
sez

IV. From Simple Past, Indicative, **je sentis, tu sentis**, etc., are obtained :

## Simple Past, Subjunctive :

je sent-is	nous sent-issions
tu sent-isses	vous sent-issiez
il sent-it	ils sent-issent.

V. From Participle Past, **senti**, are obtained all compound tenses :—**j'ai sent-i**, etc. **j'avais sent-i**, etc. **j'eus sent-i**, etc. **j'aurai sent-i**, etc. **j'aurais sent-i**, etc. **j'ais sent-i**, etc. **j'eusse sent-i**, etc. **avoir sent-i**, etc. **ayant sent-i**, etc.

## ENGLISH OF THE FRENCH TENSES.

§ 382. The English given in the paradigms (§§ 388-349) is only one of several possible renderings.

## INDICATIVE MOOD.

PRESENT SIMPLE	I love, I do not love, do I love ?
PRESENT IMPERFECT	I am loving.
PRESENT PERFECT	I have loved, I loved.
PAST SIMPLE	I loved, did I love, I did not love.
PAST IMPERFECT	I was loving, I used to love, did I love, I loved.
PAST PERFECT	I had loved.
FUTURE SIMPLE	I shall love, thou wilt love, etc.
FUTURE IMPERFECT	I shall be loving, thou wilt be loving, etc.
FUTURE PERFECT	I shall have loved, thou wilt have loved, etc.

## CONDITIONAL MOOD.

PRESENT	I should love, thou wouldst love, etc.
PAST	I should have loved, thou wouldst have loved
FUTURE	I should love, thou wouldst love, etc.

## SUBJUNCTIVE MOOD.

The Subjunctive Mood of the French is (in mistaken imitation of the Latin Grammars) usually rendered, in Tables of Verbs, by the signs *may*, *might*. This is misleading. It must much oftener be turned into English by the corresponding tense of the Indicative. Often the "Accusative with the Infinitive" or some other idiom is the best rendering :

Je nie qu'il soit en bonne santé.	I deny that he <i>is</i> in good health.
Croyez-vous qu'il le fasse ?	Do you think that he <i>will</i> do it?
Il désire que je le fasse.	He desires that I <i>should</i> do it.
Je ne croyais pas qu'il le sut.	I did not think that he <i>knew</i> it.
Il va sans que je le sache.	He goes without <i>my knowing</i> it.
Il veut que je le dise.	He will <i>have me say</i> it.

With *may*, *might* (rare) :

Il l'appelle afin que je lui parle.
He calls him so that I <i>may</i> speak to him.
Il l'avait appelé afin que je lui parlasse.
He had called him, so that I <i>might</i> speak to him.

The 3rd Person, Present Tense, Subjunctive Mood, may sometimes be rendered imperatively by the sign 'Let:' as, *Qu'il aime*: *Let him love*. *Qu'ils aiment*: *Let them love*.

## INTRANSITIVE, REFLEXIVE, IMPERSONAL AND PASSIVE VERBS.

### § 383. Conjugation of Intransitive Verbs.\*

I. In their '*Simple Tenses*' INTRANSITIVE VERBS take the same inflexions as the Transitive Verbs:

<i>I carry.</i>	<i>I dine.</i>
<i>Je porte</i>	<i>Je dîne</i>
<i>Tu portes</i>	<i>Tu dînes</i>
<i>Il porte, etc.</i>	<i>Il dîne, etc.</i>

II. In their '*Compound Tenses*' most Intransitive Verbs are conjugated by the help of 'avoir,' like Transitive Verbs of the Active Voice:

(Transitive). *J'ai aimé*, I have loved.

(Intransitive). *J'ai diné*, I have dined.

Some take 'être' instead of 'avoir.' † The Participle is then made to agree with the *Subject* of the verb, as if the verb were Passive. The following are the most important:—

<b>Arriver</b> , (to) arrive.	<b>Partir</b> , (to) set out.
<b>Tomber</b> , (to) fall.	<b>Sortir</b> , (to) go out.
<b>Aller</b> , (to) go.	<b>Mourir</b> , (to) die.
<b>Venir</b> , (to) come.	<b>Naître</b> (to) be born.
(With avoir.)	(With être.)
<i>I have dined.</i>	<i>I have arrived or I am arrived.</i>
<i>J'ai diné</i>	<i>Je suis arrivé</i>
<i>Tu as diné</i>	<i>Tu es arrivé</i>
<i>Il a diné</i>	<i>Il est arrivé</i>
<i>Nous avons diné</i>	<i>Nous sommes arrivés</i>
<i>Vous avez diné</i>	<i>Vous êtes arrivés</i>
<i>Ils ont diné</i>	<i>Ils sont arrivés.</i>

\* Also called *Neuter Verbs*.

† The same use of 'to be' with Intransitive Verbs, instead of 'to *are*,' occurs sometimes in English: hence,

I am come = I have come.

He is arrived = He has arrived.

They were gone = They had gone, etc.

Compare German *ich bin gekommen*, etc.

**§ 384. Conjugation of Reflexive\* and Reciprocal Verbs**

I. In their '*Simple Tenses*' REFLEXIVE and RECIPROCAL VERBS take the same inflexions as ordinary verbs.

II. In their '*Compound Tenses*' all Reflexive and Reciprocal Verbs are conjugated by the help of '*être*' instead of '*avoir*.' The Past Participle must be made to agree in gender and number with the direct object of the verb, as,

*Je me suis moqué de lui*, I have laughed at him.

*Nous nous sommes moqués de lui*, We have laughed at him.

III. Those Reflexive Verbs which would have no meaning in French without the Reflexive Pronoun, are said to be '*essentially*' reflexive: † as, *se moquer*, (to) laugh at.

IV. Those which are merely Transitive Verbs used reflexively, are said to be '*accidentally*' reflexive: as, *se laver*, (to) wash one's self, from *laver* (to) wash.

**MODELS OF TENSES.**

<i>I laugh at.</i>	<i>I wash myself.</i>
<i>Je me moque</i>	<i>Je me lave</i>
<i>Tu te moques</i>	<i>Tu te laves</i>
<i>Il se moque</i>	<i>Il se lave</i>
<i>Nous nous moquons</i>	<i>Nous nous lavons</i>
<i>Vous vous moquez</i>	<i>Vous vous lavez</i>
<i>Ils se moquent</i>	<i>Ils se lavent</i>
<i>I have laughed at.</i>	<i>I have washed myself.</i>
<i>Je me suis moqué</i>	<i>Je me suis lavé</i>
<i>Tu t'es moqué</i>	<i>Tu t'es lavé</i>
<i>Il s'est moqué</i>	<i>Il s'est lavé</i>
<i>Nous nous sommes moqués</i>	<i>Nous nous sommes lavés</i>
<i>Vous vous êtes moqués</i>	<i>Vous vous êtes lavés</i>
<i>Ils se sont moqués</i>	<i>Ils se sont lavés.</i>

In the Imperative Mood *toi* takes the place of *te*: (§ 282.)

<i>Moque-toi</i>	<i>Lave-toi</i>
<i>Moquons-nous</i>	<i>Lavons-nous</i>
<i>Moquez-vous</i>	<i>Lavez-vous</i>

\* Called sometimes '*Reflective*,' sometimes '*Reflected*' Verbs.

† There are a few such verbs in English; as, (*to*) *bethink oneself*, *to betake oneself*, etc.

## § 335. Impersonal Verbs.

I. Impersonal Verbs are defective. They are only conjugated in the third person, singular, of the Verb Finite, and in the Infinitive and Participles *il faut*, it is-necessary, *il neige*, it snows.

II. Those Verbs which are mainly, or always, used impersonally, are said to be '*essentially*' impersonal : as,

*Tonner*, (to) thunder ; *il tonne*, it thunders, etc.

*Falloir*, (to) be necessary ; *il faut*, it is-necessary, etc.

III. Those which are merely ordinary verbs used impersonally are said to be '*accidentally*' impersonal : as,

*Arriver*, (to) happen ; from *arriver*, (to) come.

## § 336. The Passive Voice.\*

I. In French, as in English, there are no special Tense-forms for the Passive Voice. The tenses are formed by prefixing the various parts of the verb '*être*' to the Past Participle ; there are no simple tenses ; all the tenses are compound : as,

I am loved. *Je suis aimé.*

I shall have been loved. *J'aurai été aimé.*

II. Hence, to conjugate a Passive Verb, it is sufficient to know the Past Participle of the Verb to be conjugated, and all the forms of the verb '*être*'.

II. Unlike the 'Compound Tenses' of the Active Voice, the Past Participle agrees in the Passive Voice with the Subject of the Verb as in Latin : compare

(Active.) *Nous avons aimé*, we have loved.

(Passive.) *Nous sommes aimés*, we are loved.

\* The Passive is much less used in French than in English. Sometimes the ordinary active verb is preferred ; sometimes a reflexive verb.

## PARADIGMS.

### § 337. Observations on the Paradigms.

1. The English given in each tense is only one of many possible renderings. This is particularly true of the Subjunctive. (§ 332.)

2. The Indicative may be followed by a condition, the Conditional Mood *must*\* be. This, the name '*Conditional*' implies.

3. The Indicative and Conditional forms may be employed in subordinate sentences; the Subjunctive forms are rarely employed otherwise; this the name '*Subjunctive*' implies.

4. The English *may*, *might*, *could*, etc., in principal construction must not be rendered by the Subjunctive, but by such equivalent auxiliaries of mood as *pouvoir*, *devoir*, etc. (See § 332.) Even in subordinate construction they are rarely the renderings of French Subjunctive forms. (See § 332.)

5. The Present Perfect is often used as a Simple Past.

6. The Present Perfect is often called *Past Indefinite*.

7. The Past Simple has different names in different languages, but its use is much the same.

<i>Perfect</i>	(Latin).
<i>Aorist</i>	(Greek).
<i>Past Indefinite</i>	(English).
<i>Preterite</i>	
<i>Past Definite</i>	{ (French).
<i>Imperfect</i>	(German).

8. The usual name of the Past Perfect is *Pluperfect*.

9. When nothing is said to the contrary, the derivative verbs follow the simple.

\* See, however, *Use of Moods* in SYNTAX.

§ 338. AVOIR.

	Indicative.	Subjunctive.	Conditional.
<b>Present Simple.</b>	<i>I have.</i> j'ai tu as il a nous avons vous avez ils ont	<i>I have.</i> j'aie tu aies il ait nous ayons vous ayez ils aient	<i>I should have.</i> j'aurais, etc.
<b>Pres. Imperfect.</b>	<i>I am having.</i> j'ai, etc.	<i>I am having.</i> j'aie, etc.	
<b>Present Perfect.</b>	<i>I have had.</i> j'ai eu tu as eu il a eu nous avons eu vous avez eu ils ont eu	<i>I have had.</i> j'aie eu tu aies eu il ait eu nous ayons eu vous ayez eu ils aient eu	
<b>Past Simple.</b>	<i>I had.</i> j'eus tu eus il eut nous eûmes vous étiez ils eurent	<i>I had.</i> j'eusse tu eusses il eût nous eussions vous eussiez ils eussent	
<b>Past Imperfect.</b>	<i>I was having.</i> j'avais tu avais il avait nous avions vous aviez. ils avaient	<i>I was having.</i> j'eusse, etc.	
<b>Past Perfect.</b>	<i>I had had.</i> j'avais eu tu avais eu il avait eu nous avions eu vous aviez eu ils avaient eu	<i>I had had.</i> j'eusse eu tu eusses eu il eût eu nous eussions eu nous eussiez eu ils eussent eu	<i>I should have had.</i> j'aurais eu tu aurais eu il aurait eu nous aurions eu vous auriez eu ils auraient eu
<b>Future Simple.</b>	<i>I shall have.</i> j'aurai tu auras il aura nous aurons vous aurez ils auront	<i>I shall have.</i> j'aie, etc.	<i>I should have.</i> j'aurais tu aurais il aurait nous aurions vous auriez ils auraient
<b>Fut. Imperfect.</b>	<i>I shall be having.</i> j'aurai, etc.	<i>I shall be having.</i> j'aie, etc.	
<b>Future Perfect.</b>	<i>I shall have had.</i> j'aurai eu tu auras eu il aura eu nous aurons eu vous aurez eu ils auront eu	<i>I shall have had.</i> j'aie eu, etc.	

§ 338. AVOIR.

<i>Imperative.</i>	<i>Infinitive.</i>	<i>Participles.</i>	<i>Observations.</i>
<i>have.</i>	<i>to have.</i>	<i>having.</i>	
aie			
ayons			
ayez			
<i>have had.</i>	<i>to have had.</i>	<i>having had.</i>	
aie eu			
ayons eu			
ayez eu			
		had.	
		eu	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 339. ÊTRE.

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I am. je suis tu es il est nous sommes vous êtes ils sont</i>	<i>I be. je sois tu sois il soit nous soyons vous soyez ils soient</i>	<i>I should be. je serais, etc.</i>
<b>Pres. Imperfect.</b>	(Wanting.)	(Wanting.)	
<b>Present Perfect.</b>	<i>I have been. j'ai été tu as été il a été nous avons été vous avez été ils ont été</i>	<i>I have been. j'ai été tu aies été il ait été nous ayons été vous ayez été ils aient été</i>	
<b>Past Simple.</b>	<i>I was. je fus tu fus il fut nous fûmes vous fûtes ils furent</i>	<i>I were. je fusse tu fusses il fût nous fussions vous fussiez ils fussent</i>	
<b>Past Imperfect.</b>	<i>I was. j'étais tu étais il était nous étions vous étiez ils étaient</i>	<i>I were. j'fusse, etc.</i>	
<b>Past Perfect.</b>	<i>I had been. j'avais été tu avais été il avait été nous avions été vous aviez été ils avaient été</i>	<i>I had been. j'eusse été tu eusses été il eût été nous eussions été vous eussiez été ils eussent été</i>	<i>I should have been. j'aurais été tu aurais été il aurait été nous aurions été vous auriez été ils auraient été</i>
<b>Future Simple.</b>	<i>I shall be. je serai tu seras il sera nous serons vous serez ils seront</i>	<i>I shall be. je sois, etc.</i>	<i>I should be. je serais tu serais il serait nous serions vous seriez ils seraient</i>
<b>Fut. Imperfect.</b>	(Wanting.)	(Wanting.)	
<b>Future Perfect.</b>	<i>I shall have been. j'aurai été tu auras été il aura été nous aurons été vous aurez été ils auront été</i>	<i>I shall have been. j'aise été, etc.</i>	

**§ 339. ETRE.**

<b>Imperative.</b>	<b>Infinitive.</b>	<b>Participles.</b>	<b>Observations.</b>
<i>Be.</i> sois soyons soyez	<i>To be.</i> être	<i>Being.</i> étant	<i>Etre</i> is the auxiliary of time employed for <i>Reflexive verbs</i> , and for a few <i>Intransitives</i> . See §§ 333, 334.
<i>Have been.</i> aie été ayons été ayez été	<i>To have been.</i> avoir été	<i>Having been.</i> ayant été	(§ 337. 6)
		<i>Been.</i> été	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 340. THE

	Indicative.	Subjunctive.	Conditional.
<b>Present Simple.</b>	<i>I carry.</i> je porte tu portes il porte nous portons vous portez ils portent	<i>I carry.</i> je porte tu portes il porte nous portions vous portiez ils portent	<i>I should carry.</i> je porterais, etc.
<b>Pres. Imperfect.</b>	<i>I am carrying.</i> je porte, etc.	<i>I am carrying.</i> je porte, etc.	
<b>Present Perfect.</b>	<i>I have carried.</i> j'ai porté tu as porté il a porté nous avons porté vous avez porté ils ont porté	<i>I have carried.</i> j'ai porté tu aies porté il ait porté nous ayons porté vous ayez porté ils aient porté	
<b>Past Simple.</b>	<i>I carried.</i> je portai tu portas il porta nous portâmes vous portâtes ils portèrent	<i>I carried.</i> je portasse tu portasses il portât nous portassions vous portassiez ils portassent	
<b>Past Imperfect.</b>	<i>I was carrying.</i> je portais tu portais il portait nous portions vous portiez ils portaient	<i>I was carrying.</i> je portasse, etc.	
<b>Past Perfect.</b>	<i>I had carried.</i> j'avais porté tu avais porté il avait porté nous avions porté vous aviez porté ils avaient porté	<i>I had carried.</i> j'eus porté tu eusses porté il eût porté n. eussions porté v. eussiez porté ils eussent porté	<i>I should have carried.</i> j'aurais porté tu aurais porté il aurait porté nous aurions porté vous auriez porté ils auraient porté
<b>Future Simple.</b>	<i>I shall carry.</i> je porterai tu porteras il portera nous porterons vous porterez ils porteront	<i>I shall carry.</i> je porte, etc.	<i>I should carry.</i> je porterais tu porterais il porteraït nous porterions vous porteriez ils porteraient
<b>Fut. Imperfect.</b>	<i>I shall be carrying.</i> je porteraï, etc.	<i>I shall be carrying.</i> je porte, etc.	
<b>Future Perfect.</b>	<i>I shall have carried.</i> j'aurai porté tu auras porté il aura porté nous aurons porté vous aurez porté ils auront porté	<i>I shall have carried.</i> j'ai porté, etc.	

**CONJUGATION IN -ER.**

<b>Imperative.</b>	<b>Infinitive.</b>	<b>Participles.</b>	<b>Observations.</b>
<i>Carry.</i> porte portons portez	" <i>o carry.</i> porter	<i>Carrying.</i> portant	Like <i>Porter</i> are all verbs in <i>-er</i> , except <i>aller</i> and <i>envoyer</i> . For slight variations in spelling, see § 352.
<i>Have carried.</i> aie porté ayons porté ayez porté	<i>To have carried.</i> avoir porté	<i>Having carried.</i> ayant porté	(§ 337. 6)
		<i>Carried.</i> porté	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 341. THE CONJUGATION IN -IR

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I finish.</i> je finis tu finis il finit nous finissons vous finissez ils finissent	<i>I finish.</i> je finisse tu finisses il finisse nous finissions vous finissiez ils finissent	<i>I should finish.</i> je finirais, etc.
<b>Pres. Imperfect.</b>	<i>I am finishing.</i> je finis, etc.	<i>I am finishing.</i> je finisse, etc.	
<b>Present Perfect.</b>	<i>I have finished.</i> j'ai fini tu as fini il a fini nous avons fini vous avez fini ils ont fini	<i>I have finished.</i> j'aie fini tu aies fini il ait fini nous ayons fini vous ayez fini ils aient fini	
<b>Past Simple.</b>	<i>I finished.</i> je finis tu finis il finit nous finimes vous finites ils finirent	<i>I finished.</i> je finisse tu finisses il finit nous finissions vous finissiez ils finissent	
<b>Past Imperfect.</b>	<i>I was finishing.</i> je finissais tu finissais il finissait nous finissions vous finissiez ils finissaient	<i>I was finishing.</i> je finisse, etc.	
<b>Past Perfect.</b>	<i>I had finished.</i> j'avais fini tu avais fini il avait fini nous avions fini vous aviez fini ils avaient fini	<i>I had finished.</i> j'eusse fini tu eusses fini il éût fini nous eussions fini vous eussiez fini ils eussent fini	<i>I should have finished.</i> j'aurais fini tu aurais fini il aurait fini nous aurions fini vous auriez fini ils auraient fini
<b>Future Simple.</b>	<i>I shall finish.</i> je finirai tu finiras il finira nous finirons vous finirez ils finiront	<i>I shall finish.</i> je finisse, etc.	<i>I should finish.</i> je finirais tu finirais il finirait nous finirions vous finiriez ils finiraient
<b>Fut. Imperfect.</b>	<i>I shall be finishing.</i> je finirai, etc.	<i>I shall be finishing.</i> je finisse, etc.	
<b>Future Perfect.</b>	<i>I shall have finished.</i> j'aurai fini tu auras fini il aura fini nous aurons fini vous aurez fini ils auront fini	<i>I shall have finished.</i> j'aie fini, etc.	

(enlarged or inchoative form).

§ 342. THE CONJUGATION

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I feel.</i> je sens tu sens il sent nous sentons vous sentez ils sentent	<i>I feel.</i> je sente tu sentes il sente nous sentions vous sentiez ils sentent	<i>I should feel.</i> je sentirais, etc.
<b>Pres. Imperfect.</b>	<i>I am feeling.</i> je sens, etc.	<i>I am feeling.</i> je sente, etc.	
<b>Present Perfect.</b>	<i>I have felt.</i> j'ai senti tu as senti il a senti nous avons senti vous avez senti ils ont senti	<i>I have felt.</i> j'aie senti tu aies senti il ait senti nous ayons senti vous ayez senti ils aient senti	
<b>Past Simple.</b>	<i>I felt.</i> je sentis tu sentis il sentit nous sentimes vous sentites ils sentirent	<i>I felt.</i> je sentisse tu sentisses il sentit nous sentissions vous sentissiez ils sentissent	
<b>Past Imperfect.</b>	<i>I was feeling.</i> je sentais tu sentais il sentait nous sentions vous sentiez ils sentaient	<i>I was feeling.</i> je sentisse, etc.	
<b>Past Perfect.</b>	<i>I had felt.</i> j'avais senti tu avais senti il avait senti nous avions senti vous aviez senti ils avaient senti	<i>I had felt.</i> j'eusse senti tu eusses senti il étt senti n. eussions senti v. eussiez senti ils eussent senti	<i>I should have felt.</i> j'aurais senti tu aurais senti il aurait senti n. aurions senti v. auriez senti ils auraient senti
<b>Future Simple.</b>	<i>I shall feel.</i> je sentirai tu sentiras il sentira nous sentirons vous sentirez ils sentiront	<i>I shall feel.</i> je sente, etc.	<i>I should feel.</i> je sentirais tu sentirais il sentirait nous sentirions vous sentiriez ils sentirraient
<b>Fut. Imperfect.</b>	<i>I shall be feeling.</i> je sentirai	<i>I shall be feeling.</i> je sente, etc.	
<b>Future Perfect.</b>	<i>I shall have felt.</i> j'aurai senti tu auras senti il aura senti nous aurons senti vous aurez senti ils auront senti	<i>I shall have felt.</i> j'aie senti, etc.	

**IN -IR (Simple form).**

Imperative.	Infinitive.	Participles.	Observations.
<i>Feel.</i> sens sentons sentez	<i>To feel.</i> sentir	<i>Feeling.</i> sentant	Like <i>sentir</i> are <i>mentir</i> (lie), <i>se repentir</i> (repent), <i>partir</i> (set out), <i>sortir</i> (go out), <i>dormir</i> (sleep), <i>servir</i> (serve). But <i>partir</i> and <i>sortir</i> take <i>être</i> instead of <i>avoir</i> . (§ 338.)
<i>Have felt.</i> aie senti ayons senti ayez senti	<i>To have felt.</i> avoir senti	<i>Having felt.</i> ayant senti	(§ 337. 6)
		<i>Felt.</i> senti	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 343. THE

	Indicative.	Subjunctive.	Conditional.
<b>Present Simple.</b>	<i>I owe.</i> je dois tu dois il doit nous devons vous devez ils doivent	<i>I owe.</i> je doive tu doives il doive nous devions vous deviez ils doivent	<i>I should owe.</i> je devrais, etc.
<b>Pres. Imperfect.</b>	<i>I am owing.</i> je dois, etc.	<i>I am owing.</i> je doive, etc.	
<b>Present Perfect.</b>	<i>I have owed.</i> j'ai dû tu as dû il a dû nous avons dû vous avez dû ils ont dû	<i>I have owed.</i> j'aie dû tu aies dû il ait dû nous ayons dû vous ayez dû ils aient dû	
<b>Past Simple.</b>	<i>I owed.</i> je dus tu dus il dut nous dûmes vous dûtes ils durent	<i>I owed.</i> je dusse tu duisses il dût nous duissions vous duissiez ils dussent	
<b>Past Imperfect.</b>	<i>I was owing.</i> je devais tu devais il devait nous devions vous deviez ils devaient	<i>I was owing.</i> je dusse, etc.	
<b>Past Perfect.</b>	<i>I had owed.</i> j'avais dû tu avais dû il avait dû nous avions dû vous aviez dû ils avaient dû	<i>I had owed.</i> j'eusse dû tu eusses dû il eût dû nous eussions dû vous eussiez dû ils eussent dû	<i>I should have owed.</i> j'aurais dû tu aurais dû il aurait dû nous aurions dû vous auriez dû ils auraient dû
<b>Future Simple.</b>	<i>I shall owe.</i> je devrai tu devras il devra nous devrons vous devrez ils devront	<i>I shall owe.</i> je doive, etc.	<i>I should owe.</i> je devrais tu devrais il devrait nous devrions vous devries ils devraient
<b>Fut. Imperfect.</b>	<i>I shall be owing.</i> je devrai, etc.	<i>I shall be owing.</i> je doive, etc.	
<b>Future Perfect.</b>	<i>I shall have owed.</i> j'aurai dû tu auras dû il aura dû nous aurons dû vous aurez dû ils auront dû	<i>I shall have owed.</i> j'aie dû, etc.	

**CONJUGATION IN -OIR.**

Imperative.	Infinitive.	Participles.	Observations.
Owe. dois devons devez	To owe.  devoir	Owing.  devant	Like <i>devoir</i> are <i>recevoir</i> , <i>aperce- voir</i> , etc. For explanations of verbs in -oir, see Irregular Verbs, § 558.
Have owed. aie dû ayons dû ayez dû	To have owed.  avoir dû	Having owed.  ayant dû	(§ 337. 6).
		Owed.  dû*	* Has accent in masc. sing. only: <i>dû</i> , <i>due</i> <i>dus</i> , <i>dues</i> Verbs above do not have it at all.
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 344. THE CONJUGATION

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I sell. je vends tu vends il vend nous vendons vous vendez ils vendent</i>	<i>I sell. je vende tu vendes il vende nous vendions vous vendiez ils vendent</i>	<i>I should sell. je vendrais, etc.</i>
<b>Pres. Imperfect.</b>	<i>I am selling. je vends, etc.</i>	<i>I am selling. je vende, etc.</i>	
<b>Present Perfect.</b>	<i>I have sold. j'ai vendu tu as vendu il a vendu nous avons vendu vous avez vendu ils ont vendu</i>	<i>I have sold. j'aie vendu tu aies vendu il ait vendu nous ayons vendu vous ayez vendu ils aient vendu</i>	
<b>Past Simple.</b>	<i>I sold. je vendis tu vendis il vendit nous vendimes vous vendites ils vendirent</i>	<i>I sold. je vendisse tu vendisses il vendit nous vendissions vous vendissiez ils vendissent</i>	
<b>Past Imperfect.</b>	<i>I was selling. je vendais tu vendais il vendait nous vendions vous vendiez ils vendaient</i>	<i>I was selling. je vendisse, etc.</i>	
<b>Past Perfect.</b>	<i>I had sold. j'avais vendu tu avais vendu il avait vendu n. avions vendu v. aviez vendu ils avaient vendu</i>	<i>I had sold. j'eusse vendu tu eusses vendu il eût vendu n. eussions vendu v. eussiez vendu ils eussent vendu</i>	<i>I should have sold. j'aurais vendu tu aurais vendu il aurait vendu n. aurions vendu v. auriez vendu ils auraient vendu</i>
<b>Future Simple.</b>	<i>I shall sell. je vendrai tu vendras il vendra nous vendrons vous vendrez ils vendront</i>	<i>I shall sell. je vende, etc.</i>	<i>I should sell. je vendrais tu vendrais il vendrait nous vendrions vous vendriez ils vendraient</i>
<b>Fut. Imperfect.</b>	<i>I shall be selling. je vendrai, etc.</i>	<i>I shall be selling. je vende, etc.</i>	
<b>Future Perfect.</b>	<i>I shall have sold. j'aurai vendu tu auras vendu il aura vendu n. aurons vendu v. aurez vendu ils auront vendu</i>	<i>I shall have sold. j'aie vendu, etc.</i>	

**IN -RE. (Model 1.)**

<b>Imperative.</b>	<b>Infinitive.</b>	<b>Participles.</b>	<b>Observations.</b>
Sell. vends vendons vendez	To sell. vendre	Selling. vendant	Like vendre are most verbs in -re.
<i>Have sold.</i> aie vendu ayons vendu ayez vendu	<i>To have sold.</i> avoir vendu	<i>Having sold.</i> ayant vendu	(§ 337. 6)
		<i>Sold,</i> vep	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 345. THE CONJUGATION

	Indicative.	Subjunctive.	Conditional.
<b>Present Simple.</b>	<i>I appear.</i> je paraïs tu paraïs il paraït nous paraïsons vous paraïssez ils paraïssent	<i>I appear.</i> je paraïsse tu paraïsse il paraïsse nous paraïssions vous paraïssez ils paraïssent	<i>I should appear.</i> je paraîtrai, etc.
<b>Pres. Imperfect.</b>	<i>I am appearing.</i> je paraïs, etc.	<i>I am appearing.</i> je paraïsse, etc.	
<b>Present Perfect.</b>	<i>I have appeared.</i> j'ai paraïtu tu as paraïtu il a paraïtu nous avons paraïtu vous avez paraïtu ils ont paraïtu	<i>I have appeared.</i> j'aïs paraïtu tu aies paraïtu il ait paraïtu nous ayons paraïtu vous ayez paraïtu ils aient paraïtu	
<b>Past Simple.</b>	<i>I appeared.</i> je paraïsu tu paraïsus il paraït nous paraïmes vous paraïtes ils paraïrent	<i>I appeared.</i> je paraïsse tu paraïses il paraïdit nous paraïssions vous paraïssez ils paraïssent	
<b>Past Imperfect.</b>	<i>I was appearing.</i> je paraïssois tu paraïssois il paraïssoit nous paraïssoissons vous paraïssoisiez ils paraïssoisaient	<i>I was appearing.</i> je paraïsse, etc.	
<b>Past Perfect.</b>	<i>I had appeared.</i> j'avais paraïtu tu avais paraïtu il avait paraïtu nous avions paraïtu vous aviez paraïtu ils avaient paraïtu	<i>I had appeared.</i> j'eusse paraïtu tu eusses paraïtu il eût paraïtu nous eussions paraïtu vous eussiez paraïtu ils eussent paraïtu	<i>I shd. have appeared.</i> j'aurais paraïtu tu aurais paraïtu il aurait paraïtu nous aurions paraïtu vous auriez paraïtu ils auraient paraïtu
<b>Future Simple.</b>	<i>I shall appear.</i> je paraïtrai tu paraïtras il paraïtra nous paraïtrons vous paraïtrez ils paraïtront	<i>I shall appear.</i> je paraïsse, etc.	<i>I should appear.</i> je paraîtrai, etc.
<b>Fut. Imperfect.</b>	<i>I shall be appearing.</i> je paraîtrai, etc.	<i>I shall be appearing.</i> je paraïsse, etc.	
<b>Future Perfect.</b>	<i>I shall have appeared.</i> j'aurai paraïtu tu auras paraïtu il aura paraïtu nous aurons paraïtu vous aurez paraïtu ils auront paraïtu	<i>I shall have appeared.</i> j'aïs paraïtu, etc.	

**IN -RE. (Model 2.)**

Imperative.	Infinitive.	Participles.	Observations.
<i>Appear</i>	<i>To appear.</i>	<i>Appearing.</i>	
parais		paraissant	So verba in <i>-atre</i> , <i>-oître</i> , except <i>nâtre</i> . <i>Patre</i> is de- fective.
paraissons	paraître		
paraissez			
<i>Have appeared.</i>	<i>To have appeared.</i>	<i>Having appeared.</i>	
aie paru	avoir paru	ayant paru	(§ 337. 6)
ayons paru			
ayez paru			
		<i>Appeared.</i>	
		paru	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 346. THE CONJUGATION

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I paint. je peins tu peins il peint nous peignons vous peignez ils peignent</i>	<i>I paint. je peigne tu peignes il peigne nous peignons vous peigniez ils peignent</i>	<i>I should paint. je peindrais, etc.</i>
<b>Pres. Imperfect.</b>	<i>I am painting. je peinais, etc.</i>	<i>I am painting. je peigne, etc.</i>	
<b>Present Perfect.</b>	<i>I have painted. j'ai peint tu as peint il a peint nous avons peint vous avez peint ils ont peint</i>	<i>I have painted. j'ai peint tu aies peint il ait peint nous ayons peint vous ayez peint ils aient peint</i>	
<b>Past Simple.</b>	<i>I painted. je peignis tu peignis il peignit nous peignimes vous peignîtes ils peignirent</i>	<i>I painted. je peignisse tu peignisses il peignait nous peignissions vous peignissiez ils peignissent</i>	
<b>Past Imperfect.</b>	<i>I was painting. je peignais tu peignais il peignait nous peignions vous peigniez ils peignaient</i>	<i>I was painting. je peignisse, etc.</i>	
<b>Past Perfect.</b>	<i>I had painted. j'avais peint tu avais peint il avait peint nous avions peint vous aviez peint ils avaient peint</i>	<i>I had painted. j'eusse peint tu eusses peint il eût peint n. eussions peint v. eussiez peint ils eussent peint</i>	<i>I should have painted. j'aurais peint tu aurais peint il aurait peint n. aurions peint v. auriez peint ils auraient peint</i>
<b>Future Simple.</b>	<i>I shall paint. je peindrai tu peindras il peindra nous peindrons vous peindrez ils peindront</i>	<i>I shall paint. je peigne, etc.</i>	<i>I should paint. je peindrais tu peindrais il peindrait nous peindrions vous peindriez ils pendaient</i>
<b>Fut. Imperfect.</b>	<i>I shall be painting. je peindrai, etc.</i>	<i>I shall be painting. je peigne, etc.</i>	
<b>Future Perfect.</b>	<i>I shall have painted. j'aurai peint tu auras peint il aura peint nous aurons peint vous aurez peint ils auront peint</i>	<i>I shall have painted. j'ai peint, etc.</i>	

**IN -RE. (Model 3.)**

Imperative.	Infinitive.	Participles.	Observations.
<i>Paint.</i> peins peignons peignez	<i>To paint.</i> peindre	<i>Painting.</i> peignant	Like <i>peindre</i> are verbs in -aindre and -eindre.
<i>Have painted.</i> aie peint ayons peint ayez peint	<i>To have painted.</i> avoir peint	<i>Having painted.</i> ayant peint	(§ 337. 6)
		<i>Painted.</i> peint	
			(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

§ 347. THE CONJUGATION

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I lead. je conduis tu conduis il conduit nous conduisons vous conduisez ils conduisent</i>	<i>I lead. je conduise tu conduises il conduise nous conduisions vous conduisez ils conduisent</i>	<i>I should lead. je conduirais, etc.</i>
<b>Pres. Imperfect.</b>	<i>I am leading. je conduis, etc.</i>	<i>I am leading. je conduise, etc.</i>	
<b>Present Perfect.</b>	<i>I have led. j'ai conduit tu as conduit il a conduit n. avons conduit v. avez conduit ils ont conduit</i>	<i>I have led. j'ai conduit tu aies conduit il ait conduit n. ayons conduit v. ayez conduit ils aient conduit</i>	
<b>Past Simple.</b>	<i>I led. je conduisis tu conduisis il conduisit nous conduisimes vous conduisiez ils conduisirent</i>	<i>I led. je conduisisse tu conduisisse il conduisit n. conduisissons v. conduisissiez ils conduisissent</i>	
<b>Past Imperfect.</b>	<i>I was leading. je conduisiais tu conduisiais il conduisait nous conduisions vous conduisiez ils conduisaient</i>	<i>I was leading. je conduisisse, etc.</i>	
<b>Past Perfect.</b>	<i>I had led. j'avais conduit tu avais conduit il avait conduit n. avions conduit v. aviez conduit ils avaient conduit</i>	<i>I had led. j'eusse conduit tu eusses conduit il eut conduit n. eussions conduit v. eussiez conduit ils eussent conduit</i>	<i>I should have led. j'aurais conduit tu aurais conduit il aurait conduit n. aurions conduit v. auriez conduit ils auraient conduit</i>
<b>Future Simple.</b>	<i>I shall lead. je conduirai tu conduiras il conduira nous conduirons vous conduirez ils conduiront</i>	<i>I shall lead. je conduise, etc.</i>	<i>I should lead. je conduirais tu conduiras il conduirait nous conduirions vous conduiriez ils conduiraient</i>
<b>Fut. Imperfect.</b>	<i>I shall be leading. je conduirai, etc.</i>	<i>I shall be leading. je conduise, etc.</i>	
<b>Future Perfect.</b>	<i>I shall have led. j'aurai conduit tu auras conduit il aura conduit n. aurons conduit v. aurez conduit ils auront conduit</i>	<i>I shall have led. j'ais conduit, etc.</i>	

**IN -RE. (Model 4.)**

<b>Imperative.</b>	<b>Infinitive.</b>	<b>Participles.</b>	<b>Observations.</b>
<i>Lead.</i> conduis conduisons conduisez	<i>To lead.</i> conduire	<i>Leading.</i> conduis <i>ant</i>	Like <i>conduire</i> are all verbs in -ire, except <i>lire</i> and <i>nire</i> , which have for Past Participle <i>lu</i> , <i>nu</i> .
<i>Have led.</i> aie conduit ayons conduit ayez conduit	<i>To have led.</i> avoir conduit	<i>Having led.</i> ayant conduit	(§ 337. 6)
		<i>Led.</i> conduit	(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

	<b>Indicative.</b>	<b>Subjunctive.</b>	<b>Conditional.</b>
<b>Present Simple.</b>	<i>I wash myself. je me lave tu te laves il se lave nous nous lavons vous vous lavez ils se lavent</i>	<i>I wash myself. je me lave tu te laves il se lave nous nous lavions vous vous laviez ils se lavaient</i>	<i>I should wash myself. je me laverais, etc.</i>
<b>Pres. Imperfect.</b>	<i>I am washing myself. je me lave</i>	<i>I am washing myself. je me lave</i>	
<b>Present Perfect.</b>	<i>I have washed myself. je me suis lavé tu t'es lavé il s'est lavé n. n. sommes lavés v. vous êtes lavés ils se sont lavés</i>	<i>I have washed myself. je me sois lavé tu te sois lavé il se soit lavé n. n. soyons lavés v. v. soyez lavés ils se soient lavés</i>	
<b>Past Simple.</b>	<i>I washed myself. je me lavai tu te lavas il se lava nous nous lavâmes vous vous lavâtes ils se lavèrent</i>	<i>I washed myself. je me lavasse tu te lavasses il se lavât n. nous lavassions v. vous lavassiez ils se lavassent</i>	
<b>Past Imperfect.</b>	<i>I was washing myself. je me lavais tu te lavais il se lavait nous nous lavions vous vous laviez ils se lavaient</i>	<i>I was washing myself. je me lavasse, etc.</i>	
<b>Past Perfect</b>	<i>I had washed myself. je m'étais lavé tu t'étais lavé il s'était lavé n. n. étions lavés v. vous étiez lavés ils s'étaient lavés</i>	<i>I had washed myself. je me fusse lavé tu te fusses lavé il se fut lavé n. n. fussions lavés v. v. fussiez lavés ils se fussent lavés</i>	<i>I shd. have washed myself. je me serais lavé tu te serais lavé il se serait lavé n. n. serions lavés v. v. seriez lavés ils se seraient lavés</i>
<b>Future Simple.</b>	<i>I shall wash myself. je me laverai tu te laveras il se laverá nous nous laverons vous vous laverez ils se laveront</i>	<i>I shall wash myself. je me lave, etc.</i>	<i>I should wash myself. je me laverais tu te laverais il se laverait n. nous laverions v. vous laveriez ils se laveriaient</i>
<b>Fut. Imperfect.</b>	<i>I shall be washing myself. je me laverai</i>	<i>I shall be washing myself. je me lave</i>	
<b>Future Perfect.</b>	<i>I shall have washed myself. je me serai lavé tu te seras lavé il se sera lavé n. n. serons lavés v. v. seriez lavés ils se seront lavés</i>	<i>I shall have washed myself. je me sois lavé</i>	

## REFLEXIVE VERB.

§ 349. MODEL OF INTRANSITIVE

	Indicative.	Subjunctive.	Conditional.
<b>Present Simple.</b>	<i>I arrive. j'arrive tu arrives il arrive nous arrivons vous arrivez ils arrivent</i>	<i>I arrive. j'arrive tu arrives il arrive nous arrivions vous arrivez ils arrivent</i>	<i>I should arrive. j'arriverais, etc.</i>
<b>Pres. Imperfect.</b>	<i>I am arriving. j'arrive, etc.</i>	<i>I am arriving. j'arrive, etc.</i>	
<b>Present Perfect.</b>	<i>I have arrived, etc. je suis arrivé tu es arrivé il est arrivé n. sommes arrivés vous êtes arrivés ils sont arrivés</i>	<i>I have arrived. je sois arrivé tu sois arrivé il soit arrivé n. soyons arrivés vous soyez arrivés ils soient arrivés</i>	
<b>Past Simple.</b>	<i>I arrived. j'arrivai tu arrivas il arriva nous arrivâmes vous arrivâtes ils arrivèrent</i>	<i>I arrived. j'arrivasse tu arrivassases il arrivât nous arrivassions vous arrivassiez ils arrivassent</i>	
<b>Past Imperfect.</b>	<i>I was arriving. j'arrivais tu arrivais il arrivait nous arrivions vous arriviez ils arrivaient</i>	<i>I was arriving. j'arrivasse, etc.</i>	
<b>Past Perfect.</b>	<i>I had arrived. j'étais arrivé tu étais arrivé il était arrivé nous étions arrivés vous étiez arrivés ils étaient arrivés</i>	<i>I had arrived. je fusse arrivé tu fusses arrivé il fut arrivé n. fussions arrivés vous fussiez arrivés ils fussent arrivés</i>	<i>I should be arrived. je serais arrivé tu serais arrivé il serait arrivé n. serions arrivés vous seriez arrivés ils seraient arrivés</i>
<b>Future Simple.</b>	<i>I shall arrive. j'arriverai tu arriveras il arrivera nous arriverons vous arriverez ils arriveront</i>	<i>I shall arrive. j'arrive, etc.</i>	<i>I should arrive. j'arriverais tu arriverais il arriverait nous arriverions vous arriveriez ils arriveraient</i>
<b>Fut. Imperfect.</b>	<i>I shall be arriving. j'arriverai, etc.</i>	<i>I shall be arriving. j'arrive</i>	
<b>Future Perfect.</b>	<i>I shall have arrived. je serai arrivé tu seras arrivé il sera arrivé nous serons arrivés vous serez arrivés ils seront arrivés</i>	<i>I shall have arrived. je sois arrivé, etc.</i>	

**VERB WITH AUXILIARY ÊTRE.**

<i>Imperative.</i>	<i>Infinitive.</i>	<i>Participles.</i>	<i>Observations.</i>
<i>Arrive,</i> arrive arrivons arrivez	<i>To arrive.</i> arriver	<i>Arriving.</i> arrivant	See § 333.
<i>Have arrived.</i> sois arrivé soyons arrivés soyez arrivés	<i>To have arrived.</i> être arrivé	arrivé	(§ 337. 6)
			(§ 337. 7)
			(§ 337. 8)
			(§ 368)
			(§ 327)

**VARIATIONS AND IRREGULARITIES IN VERBS.**

§ 850. The irregularities (so-called) of French verbs may be conveniently divided into two great divisions :—

Division 1. Those irregularities which are mere variations made according to fixed rules in modern pronunciation.

Division 2. Those irregularities which, although like the above often arising from fixed rules, have their origin in Old French or even in Latin.

**DIVISION I.*****VARIATIONS MADE ACCORDING TO FIXED RULES IN MODERN PRONUNCIATION.***

These variations may be further divided thus :

Variations depending upon hiatus.

Variations depending upon the changeable pronunciation of *c* and *g*.

Variations depending upon the tonic accent and mute *e*.

**§ 851. Variations of spelling connected with 'hiatus.'**

(1.) To prevent hiatus, some verbs in the 2nd person imperative add 's' (the characteristic ending of the 2nd person of every tense) whenever the pronouns *en* or *y* follow.

*Parlez-en, mais dépêche-toi.* Speak of it, but be quick.

*Va, vas-y, si tu veux.* Go, go there if, you like.

The only verbs in which such an addition is necessary are those of the 1st conjugation and the verbs *assaillir* (Imp. *assaille*), *offrir* (*offre*), *ouvrir* (*ouvre*), *cueillir* (*cueille*), *savoir* (*sache*), with derivatives. In all other verbs 's' is always present : as, *Viens voir ma maison* ; come and see my house. *Cours chez moi* ; run to my house.

(2.) Also to prevent hiatus, some interrogative forms of the 3rd person singular add 't,' the characteristic ending of the 3rd person. The 't,' like 's,' ought to have been joined to the verb, but custom has established the use of a hyphen :

*Le fera-t-il ?* Will he do it ?

*Oui, sans doute il le fera.* Yes, no doubt he will do it.

§ 352. Variations of spelling, etc., depending upon the changeable pronunciation of *c* and *g*. (§§ 102 and 120.)

*c* before *a, o, u* = *k*: *car, code, cube*.

*c* before *e, i, y* = *s*: *cette, cidre, cygne*.

*g* before *a, o, u* = *g*: *gant, gond, aigu*.

*g* before *e, i, y* = *j*: *gingembre, gymnase*.

The pronunciation which *c* or *g* has in the Present Infinitive must by some expedient be preserved throughout the verb:

1. To retain the sound of *s*, the *c* before *a, o, u* takes a cedilla: *avancer, j'avangais, nous avangons*.

2. To retain the sound of *j*, the *g* before *a, o, u* keeps the *e* of the ending: *manger, mangeant, nous mangeons*.

§ 353. Variations of spelling connected with ‘*e* mute.’

i. *y* is changed into *i* before an *e* mute: *employer, j'em-ploie, j'emploierai; ayant, j'aie*.

ii. The syllable which precedes a mute syllable (§ 65) always bears either a full or a semi-accent (§ 52), and often needs strengthening. This is done—(1) by change of accent from acute to grave. (2) by the addition of a grave accent. (3) by the addition of a consonant. (4) by changing the syllable altogether. The last way is old, and occurs in about twelve verbs only (§§ 357, 358.) The other ways are living ways.

(a.) When during the conjugation of any verb (§ 393. 1) an acute and a mute syllable occur in succession, it is usual to strengthen the first syllable by changing the acute accent into a grave: as, *répéter, répète*.

In the Fut. Ind. and Conditional the acute accent is usual, *je répéterai*, but sometimes the grave is found, *je répèterai*. In verbs in *ége* the acute accent is usual throughout the verb, but here again the grave is sometimes put. (§ 393. 2.)

(b.) When during the conjugation of any verb two mute syllables would occur in succession, it is usual to strengthen the first syllable by means of a grave accent: *mener, je mène, je ménérerai*. But most verbs in *-eler* and *-eter* double the consonant, instead of putting an accent: *appeler, j'appelle, j'appellerai, jeter, je jette, je jettterai*. (§ 393. 1.)

## DIVISION II.

**§ 354. VERBS WITH VARIATIONS, ETC., WHICH HAVE THEIR ORIGIN IN OLD FRENCH, ETC.**

*These verbs may be conveniently given in six subdivisions:—*

**SUBDIVISION 1.** *Verbs which in their principal parts sufficiently show how far they differ from the model verbs. (§ 328.)*

**SUBDIVISION 2.** *Verbs which do not in their principal parts sufficiently show how far they differ from the model verbs, but in which the Future Indicative and Present Conditional stem differs from the ordinary Present stem.*

**SUBDIVISION 3.** *Verbs which do not in their principal parts sufficiently show how far they differ from the model verbs, but in which the Present stem varies according as the tonic accent is on the stem or the ending.*

*(Compare variations connected with e mute.)*

**SUBDIVISION 4.** *Verbs which do not in their principal parts sufficiently show how far they differ from the model verbs, but in which not only (a) the Present stem varies according as the tonic accent is on the stem or the ending, but also (β) the Future and Conditional stem is different from the Present stem.*

**SUBDIVISION 5.** *Verbs which have peculiarities of various kinds.*

**SUBDIVISION 6.** *Verbs which are defective.*

*Obs. 1.—Most of these verbs are strong, but some are weak (§ 324).*

*Obs. 2.—When nothing is said to the contrary, the compounds of these verbs are like the simple ones.*

*Obs. 3.—Nothing is said of the compound tenses. They are always formed as explained in § 330. v.*

## § 355. SUBDIVISION I.

Verbs which in their principal parts sufficiently show how far they differ from the model verbs.

(*Strong Verbs.*)

**Rire, to laugh.**

Rire, riant, je ris ; je ris ; ri.

**Mettre, to put.**

Mettre, mettant, je mets ; je mis ; mi.

**Croire, to believe.**

Croire, croyant, je crois ; je crus ; cru.

**Moudre, to grind.**

Moudre, moulant, je mouds ; je moulus ; moulu.

**Résoudre, to resolve.**

Résoudre, résolvant, je résous ; je résolus ; résolu.\*

**Vivre, to live.**

Vivre, vivant, je vis ; je vécus ; vécu.

**Lire, to read.**

Lire, lisant, je lis ; je lus ; lu.

**Taire, to conceal.**

Taire, taisant, je tais ; je tus ; tu. †

**Conclure, to conclude.**

Conclure, concluant, je conclus ; je conclus ; conclu.

\* Like *résoudre* are *absoudre*, *absolve*, *dissoudre*, *dissolve*, except that whereas *résoudre* has for Past Participle, *résolu* and *résous* (rarely the latter), *absoudre*, and *dissoudre* have *absous* and *dissous*.

† So *plaire*, except *il plait*,—but *il tait*. *Tu* is sometimes written with accent *tā*, like *dā* (§ 343).

(*Weak Verbs.*)

**Ouvrir, to open.\***

Ouvrir, ouvrant, j'ouvre ; j'ouvris ; ouvert.

**Écrire, to write.**

Écrire, écrivant, j'écris ; j'écrivis ; écrit.

**Traire, to milk.**

Traire, trayant, je traïs ; — ; trait.

**Naître, to be-born.**

Naître, naissant, je naïs ; je naquis ; né.

**Battre, to beat.**

Battre, battant, je bats ; je battis ; battu.

**Coudre, to sew.**

Coudre, cousant, je couds ; je cousis ; cousu.

**Vaincre, to conquer.**

Vaincre, vainquant, je vaincs ; † je vainquis ; vaincu.

**Fuir, to flee.**

Fuir, fuyant, je fuis ; je fuīs ; fui.

**Bouillir, to boil.**

Bouillir, bouillant, je bous ; je bouillis ; bouilli.

**Assaillir, to assail.**

Assaillir, assaillant, j'assaille ; j'assaillis ; assailli.

**Suivre, to follow:**

Suivre, suivant, je suis ; je suivis ; suivi.

**Vêtir, to clothe.**

Vêtir, vêtant, je vêts ; je vêtis ; vêtu.

\* Like *ouvrir*, verbs in *vrir* and *frir*.

† Je vaincs, tu vaincs, il vainc.

## § 356. SUBDIVISION II.

Verbs which do not in their principal parts sufficiently show how far they differ from the model verbs, but in which the Simple Future Indicative and Present Conditional stem differs from the ordinary Present stem.

**Courir, to run.** (Strong Verb.)

Courir, courant, je cours ; je courus ; couru.

*je courrai.*

*je courrais.*

**Voir, to see.** (Strong Verb.)

Voir, voyant, je vois ; je vis ; vu.

*je verrai.*

*je verrais.*

**Pourvoir, to provide, and prévoir, to foresee, have pourvoirai, prévoirai.**

**Envoyer, to send.** (Weak Verb.)

Envoyer, envoyant, j'envoie ; j'envoyai ; envoyé.

*j'enverrai.*

*j'enverrais.*

So **renvoyer, to send away, only.**

**Cueillir, to gather.** (Weak Verb.)

Cueillir, cueillant, je cueille ; je cueillis ; cueilli

*je cueillerai.*

*je cueillerais.*

## § 357. SUBDIVISION III.

Verbs which do not in their principal parts sufficiently show how far they differ from the model verbs, but in which

the Present stem varies according as the tonic accent is on the stem or the ending.\*

**Boire, to drink. (Strong Verb.)**

Boire, buvant, je bois ; je bus ; bu.

1.	je <i>bois</i>	tu <i>bois</i>	il <i>boit</i>
	nous buvons	vous buvez	ils <i>boivent</i>
2.	je <i>buvais</i>	tu <i>buvais</i>	il <i>buvait</i>
	nous buvions	vous <i>buviez</i>	ils <i>buaient</i>
3.	je <i>boire</i>	tu <i>boivs</i>	il <i>boive</i>
	nous buvions	vous <i>buviez</i>	ils <i>boivent</i>
4.	<i>bois</i>	<i>buvons</i>	<i>buvez</i>

**Prendre, to take. (Strong Verb.)**

Prendre, prenant, je prends ; je pris ; pris.

1.	je prends	tu prends	il prend
	nous prenons	vous prenez	ils <i>prennent</i>
2.	je prenais	tu prenais	il prenait
	nous prenions	vous preniez	ils <i>prenaient</i>
3.	je <i>prenne</i>	tu <i>prennes</i>	il <i>prenne</i>
	nous prenions	vous preniez	ils <i>prennent</i>
4.	<i>prends</i>	<i>prenons</i>	<i>prenez.</i>

**§ 358. SUBDIVISION IV.**

Verbs which do not in their principal parts sufficiently show how far they differ from the model verbs, but in which not only (*α*) the Present stem varies according as the tonic accent is on the stem or the ending, but also (*β*) the Future and Conditional stem is different from the Present stem.

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\* The tonic accent is always laid upon the last syllable if the word does not end in *e mute*, and upon the last but one if it does end in *e rute* (§ 52).

**Tenir. (Strong Verb.)**

Tenir, tenant, je tiens ; je tins ; tenu.

(a) 1. <i>je tiens</i>	<i>tu tiens</i>	<i>il tient</i>
nous tenons	vous tenez	ils tiennent
2. <i>je tenais</i>	<i>tu tenais</i>	<i>il tenait</i>
nous tenions	vous teniez	ils tenaient
3. <i>je tienne</i>	<i>tu tiennes</i>	<i>il tienne</i>
nous tenions	vous teniez	ils tiennent.
4. <i>tiens</i>	<i>tenons</i>	<i>tenez</i>
(β) 1. <i>je tiendrai</i>		
2. <i>je tiendrais.</i>		

**Acquérir, to acquire. (Strong Verb.)**

Acquérir, acquérant, j'acquiers ; j'acquis ; acquis.

(a) 1. <i>j'acquiers</i>	<i>tu acquiers</i>	<i>il acquiert</i>
nous acquérons	vous acquérez	ils acquèrent
2. <i>j'acquérais</i>	<i>tu acquérais</i>	<i>il acquérait</i>
nous acquérons	vous acquériez	ils acquéraient
3. <i>j'acquière</i>	<i>tu acquières</i>	<i>il acquière</i>
nous acquérons	vous acquériez	ils acquèrent
4. <i>acquiers</i>	<i>acquérons</i>	<i>acquérez</i>
(β) 1. <i>j'acquerrai.</i>		
2. <i>j'acquerrais.</i>		

**Mourir, to die. (Strong Verb.)**

Mourir, mourant, je meurs ; je mourus ; mort.

(a) 1. <i>je meurs</i>	<i>tu meurs</i>	<i>il meurt</i>
nous mourons	vous mourez	ils meurent
2. <i>je mourais</i>	<i>tu mourais</i>	<i>il mourait</i>
nous mourions	vous mouriez	ils mouraient
3. <i>je meure</i>	<i>tu meures</i>	<i>il meure</i>
nous mourions	vous mouriez	ils meurent
4. <i>meurs</i>	<i>mourons</i>	<i>mourez</i>
(β) 1. <i>je mourrai.</i>		
2. <i>je mourrais.</i>		

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\* *Venir* is like *tenir* in the simple tenses (§ 333). *Quérir, to fetch,* is used only in the Present Infinitive. *Mourir* takes *être* in the compound tenses (§ 333).

**Mouvoir, to move. (Strong Verb.)**

Mouvoir, mouvant, je meus ; je mus ; mu.

(a) 1. je <i>meus</i>	tu <i>meus</i>	il <i>meut</i>
nous mouvons	vous mouvez	ils <i>meuvent</i>
2. je mouvais	tu mouvais	il mouvait
nous mouvions	vous mouviez	ils mouvaient
3. je <i>meuve</i>	tu <i>meures</i>	il <i>meuve</i>
nous mouvions	vous mouviez	ils <i>meuvent</i>
4. <i>meus</i>	mouvons	mouvez
(β) 1. je <i>mouvrai.</i>		
2. je <i>mouvrais.</i>		

**Recevoir, to receive. (§ 348.) (Strong Verb.)**

Recevoir, recevant, je reçois ; je reçus ; reçu.\*

(a) 1. je <i>reçois</i>	tu <i>reçois</i>	il <i>reçoit</i>
nous recevons	vous recevez	ils <i>reçoivent</i>
2. je recevais	tu recevais	il recevait
nous recevions	vous receviez	ils recevaient
3. je <i>reçoive</i>	tu <i>reçoives</i>	il <i>reçoive</i>
nous recevions	vous receviez	ils recoivent
4. <i>reçois</i>	recevons	recevez
(β) 1. je <i>recevrai.</i>		
2. je <i>recevrais.</i>		

**Vouloir, to be willing (will). (Strong Verb.)**

Vouloir, voulant, je veux ; je voulus ; voulu.

(a) 1. je <i>veux</i>	tu <i>veux</i>	il <i>veut.</i>
nous voulons	vous voulez	ils <i>veulent</i>
2. je voulais	tu voulais	il voulait
nous voulions	vous vouliez	ils voulaien
3. je <i>veuille</i>	tu <i>veuilles</i>	il <i>veuille</i>
nous voulions	vous vouliez	ils <i>veuillent</i>
4. <i>veux</i>	voulons	voulez, veuillez †
(β) 1. je <i>voudrai.</i>		
2. je <i>voudrais.</i>		

\* For use of cedilla, see § 352.

† Notice that in *vouloir* the Present stem is subject to variations, *voul-*, *-l-*, *veuill-*. The form *Veuillez* means *be good enough*, and is the more common form.

**Valoir, to be worth. (Strong Verb.)**

Valoir, valant, je vaux ; je valus ; valu.

(α) 1. je vaux	tu vaux	il vaut
nous valons	vous valez	ils valent
2. je valais	tu valais	il valait
nous valions	vous valiez	ils valaient
3. je vaille	tu vailles	il vaille
nous valions	vous valiez	ils vaillent
4. vaux	valons	valez

(β) 1. je vaudrai  
2. je vaudrais

Notice that in *valoir* it is only in the Present Subjunctive that the Present stem varies. In *prévaloir*, to prevail, *val-* remains even there: *je prévale, tu prévales, il prévale, nous prévalons, vous prévaliez, ils prévalent*. For change of *l* into *u* compare § 214, *Irregularities in the formation of plural arising from vocalisation of l.*

**Falloir, to be necessary. (Strong Verb.)**

Falloir, ——\*, il faut ; il fallut ; fallu.

- (α) 1. il faut.  
2. il fallait.  
3. il fallut.  
4. il faille.

- (β) 1. il faudra.  
2. il faudrait.

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\* It is not usual to give a Present Participle to Impersonal Verbs. *Fallant* occurs once in Molière : *Lui fallant un pic (Les Fâcheux)*.

## § 359. SUBDIVISION V.

Verbs which have peculiarities of various kinds.

**Pleuvoir, to rain. (Strong Verb.)**

Pleuvoir, —, il pleut; il plut; plu.

- (α) 1. il pleut.
- 2. il pleuvait.
- 3. il pleuve.
- 4. (wanting).
- (β) 1. il *pleuvra*.
- 2. il *pleuvrait*.

**Pouvoir, to be able (can, may). (Strong Verb.)**

Pouvoir, pouvant, je peux; je pus; pu.

- |                    |               |               |
|--------------------|---------------|---------------|
| (α) 1. *je peux    | tu peux       | il peut       |
| nous pouvons       | vous pouvez   | ils peuvent   |
| 2. je pouvais      | tu pouvais    | il pouvait    |
| nous pouvions      | vous pouviez  | ils pouvaient |
| 3. je puisse       | tu puisses    | il puisse     |
| nous puissions     | vous puissiez | ils puissent  |
| 4. (wanting).      |               |               |
| (β) 1. je pourrai. |               |               |
| 2. je pourrais.    |               |               |

**Avoir, to have. (Strong Verb.)**

Avoir, ayant, j'ai; j'eus; eu.

- |                |            |             |
|----------------|------------|-------------|
| (α) 1. j'ai    | tu as      | il a        |
| nous avons     | vous avez  | ils ont     |
| 2. j'avais     | tu avais   | il avait    |
| nous avions    | vous aviez | ils avaient |
| 3. j'aie       | tu aies    | il ait      |
| nous ayons     | vous ayez  | ils aient   |
| 4. aie         | ayons      | ayez        |
| (β) 1. j'aurai |            |             |
| 2. j'aurais    |            |             |

---

Or je puis, tu peux, il peut. *Puis-je* only is used, not *peux-je*.

**Faire, to do. (Strong Verb.)**

Faire, faisant, je fais ; je fis ; fait.

(a) 1. je fais	tu fais	il fait
nous faisons*	vous faites	ils font
2. je faisais	tu faisais	il faisait
nous faisions	vous faisiez	ils faisaient
3. je fasse	tu fasses	il fasse
nous fassions	vous fassiez	ils fassent
4. fais	faisons	faites
(β) 1. je ferai		
2. je ferais		

**Dire, to say. (Strong Verb.)**

Dire, disant, je dis ; je dis ; dit.

(a) 1. je dis	tu dis	il dit
nous disons	vous dites	ils disent

*Rédire* only has *redites*. Other compounds of *dire* have *disez*.

**Maudire** has Present Participle *maudissant* and hence *je maudissais* in Past Imp. Ind. ; *nous maudissons*, *vous maudissez*, *ils maudissent* in Pres. Indicative; *je maudisse* in Pres. Subjunctive.

**Asseoir, to seat. (Strong Verb.)**

Asseoir, asseyant, j'assieds ; j'assis ; assis.

(a) 1. j'assieds	tu assieds	il assied
nous asseyons	vous asseyez	ils asseyent
2. j'asseyais	tu asseyais	il asseyait
nous asseyions	vous asseyiez	ils asseyait
3. j'asseye	tu asseyes	il asseye
nous asseyions	vous asseyiez	ils asseyent
4. assieds	asseyons	asseyez
(β) 1. j'asseyerai or j'assiérai		
2. j'asseyerais or j'assiérais		

---

\* On pronunciation of *ai* in this verb, see § 68. 2.

**Savoir, to know. (Strong Verb.)**

Savoir, sachant, je sais; je sus; su.

(a) 1. je sais	tu sais	il sait
nous savons	vous savez	ils savent
2. je <i>savais</i>	tu <i>savais</i>	il <i>sarait</i>
nous <i>savions</i>	vous <i>saviez</i>	ils <i>saraient</i>
3. je <i>sache</i>	tu <i>saches</i>	il <i>sache</i>
nous <i>sachions</i>	vous <i>sachiez</i>	ils <i>sachent</i>
4. <i>sache</i>	<i>sachons</i>	<i>sachez</i>
(β) 1. je <i>saurai</i>		
2. je <i>saurais</i>		

**Etre, to be. (Strong Verb.)**

Etre, étant; je suis; je fus; été.

(a) 1. je <i>suis</i>	tu <i>es</i>	il <i>est</i>
nous <i>sommes</i>	vous <i>êtes</i>	ils <i>sont</i>
2. j' <i>étais</i>	tu <i>étais</i>	il <i>était</i>
nous <i>étions</i>	vous <i>étiez</i>	ils <i>étaient</i>
3. je <i>sois</i>	tu <i>sois</i>	il <i>soit</i>
nous <i>soyons</i>	vous <i>soyez</i>	ils <i>soient</i>
4. <i>sois</i>	<i>soyons</i>	<i>soyez</i>
(β) 1. je <i>serai</i>		
2. je <i>serais</i>		

**Aller, to go.\* (Weak Verb.)**

Aller, allant, je vais; j'allai; allé.

(a) 1. je <i>vais</i>	tu <i>vas</i>	il <i>va</i>
nous <i>allons</i>	vous <i>allez</i>	ils <i>vont</i>
2. j' <i>allais</i>	tu <i>allais</i>	il <i>allait</i>
nous <i>allions</i>	vous <i>alliez</i>	ils <i>allaient</i>
3. j' <i>aille</i>	tu <i>ailles</i>	il <i>aille</i>
nous <i>allions</i>	vous <i>alliez</i>	ils <i>aillent</i>
4. <i>va</i>	<i>allons</i>	<i>allez</i>
(β) 1. j' <i>irai</i>		
2. j' <i>irais</i>		

\* Take *être*, § 333.

## § 360. SUBDIVISION VI.

Verbs which are defective.

**Ouïr, to hear.** (Weak Verb.)

The forms *ouïr*, *ouü*, are almost the only parts of this verb that are now used.

[**Gésir, to lie down.**] (Strong Verb.)

The Present Infinitive is obsolete. The only forms now in common use are :

IND. PRES. il gît, ils gisent

IMP. il gisait, ils gisaient

PART. PRES. gisant

**Choir, to fall.** (Strong Verb.)

The only existing forms are :

INF. PRES. choir

PART. PAST chu both rare

**Echoir, to fall and to be due.**

Rarely used, except in the following forms :—

IND. PRES. il échoit, ils échoient

INF. PRES. échoir

PART. échéant, échu

So *Déchoir*, except Pres. Participle, which is obsolete ; *échéant*, on the contrary, is often found. The compound tenses of both are common. *Choir* and *échoir* take *être* in compound tenses, like *tomber* (see § 333 for *déchoir*).

\* **Clore, to shut.** (Strong Verb.)

Only used, and even then rarely, in the following forms :—

IND. PRES. je clos, tu clos, il clôt.

„ FUT. je clorai

SUBJ. PRES. je close

INF. PRES. clore

PAST PART. clos

So *éclore*, which is more common, as it is the only way of rendering the intransitive form of the verb (to hatch), whereas *clore* has given place to *fermer*.

For the rare verbs *issir*, *férir*, *soudre*, *souloir*, *chaloir*, etc., see *Notes and Illustrations*.

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\* *Clore* is the same as *clure* in *conclure*.

## NOTES AND ILLUSTRATIONS.

## § 361. Strong and Weak Verbs.\*

1. Any form of a verb which has the tonic accent on the stem is said to be '*strong*.' Any form of a verb which has the tonic accent on the ending is said to be '*weak*.' A verb which possesses a strong Simple Past Indicative is a strong verb, *je tins*. A verb which possesses a weak Simple Past Indicative is a weak verb : *je finis*. (See note, p. 237.)

2. To prevent confusion it may be well to give the definition of a strong and a weak verb in English and German Grammar : "Strong verbs form their past tense by change of the root-vowel ; weak verbs form their past tense by adding to the root of the present the letter *d* or *t*. The vowel *e* sometimes serves to unite the suffix *d* to the root." (Morris.)

3. All strong verbs have some weak tenses. Nearly all weak verbs have some strong tenses.

4. All strong verbs are old. Many verbs which were formerly strong are now weak. Many strong verbs have become defective ; some have disappeared altogether. Every new verb introduced into the language follows one of two conjugations, either the weak conjugation in *-er* (*porter*), or the weak conjugation in *-ir* (*finir*). Hence the strong conjugation may be called the ancient or dead conjugation, and the weak conjugation the modern or living conjugation.

5. The strong verbs are few in number, the weak verbs are very numerous. There are no strong verbs in the conjugation in *-er*. There are a few in the conjugation in *-ir* and many in the conjugations in *-oir* and *-re*.

6. Both strong and weak verbs may be also irregular.

In the following lists compound verbs are not given unless the simple verb is archaic.

\* The classification of Verbs into Strong and Weak seems to have originated with Diez. It has now the sanction of most grammarians. But against it are open for descriptive purposes the constant presence of weak forms even in those verbs which best deserve the name of 'Strong.' For comparative Grammar it has everything to recommend it. It is applied by Diez to all the Romance languages.—*Romanische Grammatik*, vol. ii. pp. 116—275.

## § 362. Strong Verbs.

1. In the Conjugation in *-ir* are found:

gésir		tenir	tins
mourir	mourus	venir	vins
courir	courus	quérir	acquis
		acquérir	

2. In the Conjugation in *-oir* are found:

avoir	eus	savoir	sus
chaloir	chalut	seoir	assis
choir	chus	asseoir	
devoir, etc.	dus	valoir	valus
falloir	fallut	vouloir	voulus
mouvoir	mus	voir	vis
pleuvoir	plut	pourvoir	pourvus
pouvoir	pus		

3. In the Conjugation in *-re* are found:

boire	bus	mettre	mis
circoncire	circoncis	moudre	moulus
conclure	conclus	paraître, etc.	parus
croître	crûs	plaire	plus
croire	crus	taire	tus
dire	dis	prendre	pris
être	fus	résoudre	résolus
faire	fis	rire	ris
lire	lus	vivre	vécus*

## § 363. Weak Verbs.

1. Verbs like *porter*.
2. Aller, *envoyer*.
3. Verbs like *sentir*.
4. Verbs like *finir*.
5. *Bouillir*, *cueillir*, *fuir*, *assaillir*, *faillir*, *férir*, *hair*, *ouîr*, *issir*, *vêtir*.
6. *Offrir*, *souffrir*, *couvrir*, *ouvrir*.
7. Verbs like *vendre*.
8. Verbs like *peindre*.
9. Verbs in *-uire*.
10. *Coudre*, *battre*, *vaincre*, *suivre*.
11. *Ecrire*, *naître*.
12. *Braire*, *frire*, *bruire*, *traire*.

\* Some of the verbs in *-us* (O.F. *-ui*) seem at first sight to be weak verbs. Diez calls them '*semi-strong*.' The student is referred to his Grammatik, vol. ii., pp. 239—261, for details; there the subject is discussed in full.

## § 364. Four Conjugations.

The division into four conjugations has been retained here for the following reasons amongst others :

1. It is in common use, and serious inconvenience is caused by discarding it.\*

2. Much may be said in its defence, although not on the ground usually taken.

3. If it is distinctly understood that the third conjugation is composed of strong and anomalous verbs, all the advantages of keeping to the old division into four conjugations are obtained without losing the advantages which perhaps belong to the division into three.†

4. Each verb in each conjugation can have its strong parts pointed out when needed, without disturbing the usual four conjugations. All the benefit of the strong and weak arrangement is thus obtained without the attendant disadvantages.

\* Usually one of the series of seven verbs, *recevoir*, *concevoir*, *percevoir*, *apercevoir*, *decevoir*, *devoir*, *redevoir*, is given as a model of "regularity." Without exception these are irregular in form, if the modern test is applied. Moreover *devoir* and *redevoir* are the only two in which the infinitives are at all the correct resultants of the Latin ; and hence the other five are irregular even in this sense. It is absurd to speak of a "regular conjugation" made up of three common and four uncommon verbs, and which is burdened with some fifty or sixty verbs, many of which are of great regularity in derivation and in form, whatever test is applied. Of course these latter must, out of respect to the assumed regularity of the model-verb, be called irregular.

† In many respects the verbs in *-oir* differ from those in *-er*, *-ir*, *-re*, and cannot conveniently be classed with those in *-re*. This, however, has been done by Diez, and has been followed by Brachet. Brachet rather mystifies the learner at this point. He adopts first four conjugations (Hist. Gram. p. 198) ; then three (Hist. Gram. p. 204) ; then the Strong and Weak conjugations (Hist. Gram. p. 214). In a new work just published he has five. Oddly enough, he quotes in favour of the Strong and Weak division (Hist. Gram. p. 214) the passage from the 'Journal des Savants,' in which Littré approves of the division into Strong and Weak in the sense in which Burguy employs the words, (§ 392 note) and not in the sense in which he himself uses the terms. It is true that Littré has since come round to Diez, and has given up

### § 365. "Regular" and "Irregular" Verbs.

Regularity and Irregularity are purely relative terms. Their constant application to verbs is misleading.

If we take the Latin as *point de départ*, verbs which have not followed the Latin are irregular.

If we take the law of the tonic accent, verbs which do not follow the law are irregular.

If we take the usual four conjugations as standards of regularity, verbs which differ from these four standards are irregular.

If we take the systematic formation of tenses from the so-called primitive tenses, verbs which break through this system are irregular.

The list could be easily increased. The above will be sufficient to show that the irregular verbs of our system will be the regular verbs of another. It is better to avoid the term as far as possible.

### § 366. The four Latin and the four French Conjugations.

1. The conjugation in -er corresponds to the first conjugation of the Latin: *portare*, *porter*.

2. The conjugation in -ir has a double origin:

(a) The simple or non-inchoative verbs, *sentir*, *mentir*, etc., correspond to the verbs of the fourth conjugation, *sentire*, *mentire*, etc.

(b) The enlarged or inchoative verbs, *fleurir*, *languir*, etc., correspond to a great extent (in form, not in meaning) to the really inchoative or inceptive verbs of the third conjugation of the Latin, *florescere*, *languescere*, etc.

3. The conjugation in -oir corresponds to the second conjugation of the Latin: *avoir* (*habere*), *devoir* (*debere*).

4. The conjugation in -re corresponds to the third conjugation of the Latin: *vendre* (*vendere*), *lire* (*legere*).

5. If we look upon a regular verb as one which is the natural and correct resultant of a Latin verb, in each conjugation irregular verbs abound; (§ 38) for example,

In the first conjugation we have—

*affliger* instead of *afflire*, from *affligere*, etc., etc.

In the second conjugation we have *querir*, instead of *querre*, from *quaerēre*, etc.

In the third conjugation we have *recevoir*, instead of *repoivre*, from *recipere*; *savour*, from *sapere*, etc.

In the fourth conjugation we have *rire*, instead of *ridoir*, from *ridere*, etc., etc.

### § 367. Tenses formed from the Latin.

The only tense-forms of Latin origin which still remain in French are—to use the Latin Grammar names—

Present Indicative, Active :	<i>canto</i>	<i>je chante</i>
Imperfect Indicative, Active :	<i>cantabam</i>	<i>je chantais</i>
Perfect Indicative, Active :	<i>cantavi</i>	<i>je chantai</i>
Present Subjunctive, Active :	<i>cantem</i>	<i>je chante</i>
Pluperfect Subjunctive, Active	<i>canta(ri)sssem</i>	<i>je chantasse</i>
Imperative, Active :	<i>canta</i>	<i>chante</i>
Infinitive, Active :	<i>cantare</i>	<i>chanter</i>

The Gerunds and Present Participle seem together to have given the French Present Participle : *chantant*, from *cantantem* and *cantandum*.

The Past Participle passive remains : *chanté, cantatus*.

All the remaining parts of a French verb are of French formation.

### § 368. Future Indicative and Present Conditional.

It is convenient to speak of the Future Indicative and of the Present Conditional as of simple formation ; in reality they are compound.

(a) The Future has been formed by the Present tense Indicative of *avoir* with the Infinitive ; thus, *j'aimerai* = *j'ai (à) aimer*. The Latin Future has been rejected.\*

(b) Similarly in the Conditional Present the endings of the Past Imperfect Indicative have been added. The Conditional is in essence a Future Indicative, but a Future viewed from the Past, and not from the Present like the Simple Future. (See Syntax : Use of the Tenses.)

*I thought yesterday that I should do it next morning.*

*I think to-day that I shall do it to-morrow.*

This difference in meaning explains the difference in formation. The Simple Future is formed by the Infinitive with the Present of *avoir*, sometimes contracted, sometimes not ; the 'Conditional' by the Infinitive with the Past endings only.†

\* This paraphrase had its origin in Latin. Cicero has *habeo perspectum, habeo cognitum, satis dictum habeo*. It is frequent in Low Latin. It is now common to all the Romance languages : *cantero*, Italian; *cantare*, Spanish; *cantarei*, Portuguese, etc. (See Diez, pp. 119, 120, vol. ii. *passim*.)

† It is evident from these considerations, and from the fact that the Future also may have Conditional power, that the term "Conditional Mood" is open to objection, but it is too firmly fixed in the language to be disturbed with impunity. Moreover the forms have as a rule Conditional force. (See Syntax.)

## § 369. -s final in 1st Person Singular.

(a) The -s final, which in some of the French tenses is found in the first person singular, has no right there; in no Latin tense is such an ending found in the first person. Its use is comparatively modern.\* Compare—

## INDICATIVE PRESENT.

LATIN.	OLD FRENCH.	MODERN FRENCH.
canto	je chant	je chante
dormio	je dorm	je dor(m)s
vendo	je vend	je vends

## INDICATIVE PAST IMPERFECT.

cantabam	je chantoie	je chantais
dormiebam	je dormoie	je dormais
vendebam	je vendoie	je vendais

## INDICATIVE PAST SIMPLE (PERFECT).

cantavi	je chantai	je chantai
dormivi	je dormi	je dormis
vendidi	je vendi	je vendis

## SUBJUNCTIVE PRESENT.

cantem	je chante	je chante
dormiam	je dorme	je dorme
vendam	je vende	je vende

## SUBJUNCTIVE PAST IMPERFECT (PLUPERFECT).

cantavisssem	je chantasse	je chantasse
dormivisssem	je dormisse	je dormisse
vendidissem	je vendisse	je vendisse

The Future and Conditional follow consistently the endings of the Present and Past Imperfect of *avoir*. (§ 368.)

## INDICATIVE FUTURE.

je chanterai	je chanterai
je dormirai	je dormirai
je vendrai	je vendrai

## CONDITIONAL PRESENT.

je chanteroie	je chanterais
je dormiroie	je dormirais
je vendroie	je vendrais

(B) Some verbs of the 2nd Conjugation are also etymologically regular:

je cueille, j'assaille, j'ouvre, j'offre.

(γ) In modern verse the -s, where usually present, may often be omitted if necessary to the rhyme, but it may not be added, if usually absent. Thus at the end of a line *je dois*, *je doi*; *je vois*, *je voi*; *je dis*, *je di*; *je vais*, *je vai*, are equally correct.

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\* This addition of s may have the same origin as the t in *voilà-t-il* (§ 370, note).

## § 370. -t final in 3rd Person Singular.

1. Here and there in the 3rd Person Singular the -t of the Latin has been dropped.

2. Till about the middle of the thirteenth century this -t remained in all tenses as it does now in the plural.

Quel merveille se li hom *tramblet*.

(ST. BERNARD, 12th cent.)

*Ell emportat del fruit si (se) en mangeat et si (se) en donat a son baron (mari) et cil en manjat.* (Mor. sur Job.)

Afterwards the -t was omitted in many affirmative and interrogative forms, *il donne*, *il aime*, *donne-il*, *aime-il*, etc., no doubt because it was not sounded.\* Eventually the sound of the t was given to interrogative forms, to prevent hiatus.† But as the origin of this t was forgotten it was written as we now have it, between two hyphens.

## INDICATIVE PRESENT.

LATIN.	OLD FRENCH.	MODERN FRENCH.
cantat	il chantet	<i>il chante</i>
dormit	il dormet	<i>il dort</i>
vendit	il vendet	<i>il vend</i> (§ 385).

## INDICATIVE PAST IMPERFECT.

cantabat	il chantoit	<i>il chantait</i>
dormiebat	il dormoit	<i>il dormait</i>
vendebat	il vendoit	<i>il vendait</i>

## INDICATIVE PAST SIMPLE (Perfect).

cantavit	il chantat	<i>il chanta</i>
dormivit	il dormit	<i>il dormit</i>
vendidit	il vendit	<i>il vendit.</i>

## SUBJUNCTIVE PRESENT.

cantet	il chantet	<i>il chante</i>
dormiat	il dormet	<i>il dorme</i>
vendat	il vendet	<i>il vende.</i>

In two verbs only, the -t still shows itself in this tense : *il ait* (*habeat*), *il soit* (*sit*).

## PAST IMPERFECT.

cantavisset	il chantast	<i>il chantât</i>
dormivisset	il dormist	<i>il dormît</i>
vendidisset	il vendist	<i>il vendit.</i>

3. The FUTURE INDICATIVE and PRESENT CONDITIONAL follow *avoir* as usual :

*il chanterat*      *il chantera*      *il ait*      *il a.*

\* Littré, Hist. de la Langue Française, vol. ii. p. 23.

† The t is not written, even now, in *va-et-vient*, often pronounced *va-*

**§ 371. Use of 'Avoir' and 'Être' with Intransitive Verbs.**

*Avoir* is employed with Active Verbs; *être* with Passive Verbs. Some intransitive verbs have a position between the two, and employ sometimes one, sometimes the other, according as the active or passive idea predominates. This is the general principle, but usage does not always correspond.

**1. Intransitive Verbs which always take *avoir* in their compound tenses :**

<i>bouillir</i>	to boil
<i>contrevenir</i>	to transgress, to act contrary to.
<i>subvenir</i>	to supply, to provide, etc.
<i>vivre</i>	to live.
<i>survivre</i>	to survive, to outlive.
<i>périr</i>	to perish, to die.
<i>dîner</i>	to dine.
<i>souper</i>	to sup, take supper.
<i>marcher</i>	to walk.
<i>courir</i>	to run.
<i>dormir</i>	to sleep.
<i>rêver</i>	to dream.
<i>languir</i>	to pine away, to linger, etc.
<i>succéder</i>	to succeed, to inherit.
<i>succomber</i>	to succumb, to fall, to die.
<i>triompher</i>	to triumph
	etc., etc.

**2. Intransitive Verbs which always take *être* in their compound tenses :**

<i>aller</i>	to go.
<i>arriver</i>	to arrive, to reach, to come, etc.
<i>venir</i>	to come.
<i>éclore</i>	to hatch, to dawn, etc.
<i>entrer</i>	to come in, to walk in, etc.
<i>sortir</i>	to go out, to walk out, etc.
<i>choir</i>	to fall.
<i>tomber</i>	to fall, to fall down, to fall off, etc.
<i>naître</i>	to be born, to rise, to arise, etc.
<i>mourir</i>	to die.
<i>décéder</i>	to die.

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*t-et-vient*; "Malbrough s'en va en guerre," pronounced *s'en va-t-en guerre*. *Voilà-t-il* is a barbarism. Molière, etc., wrote *voilà* alone. Compare *entre quatre yeux*, pronounced *entre quatre-z-yeux*.

3. Intransitive Verbs, which take *avoir* or *être*, according as the idea is active or passive :

*Aborder*, to land, to approach, to board.

With *Avoir*. *Deux inconnus m'ont abordé soudain.* (VOLTAIRE.)

With *ETRE*. *Le Prince d'Orange est abordé.* (SÉVIGNÉ.)

*Accourir*, to run towards, to hasten.

With *Avoir*. *Elles ont accouru en hâte vous porter secours.* (LITTRÉ.)

With *ETRE*. *Vous m'êtes, en dormant, un peu triste apparu.  
J'ai craint qu'il ne fût vrai, je suis vite accouru.* (LA FONTAINE.)

*Accroître*, to increase, to improve.

With *Avoir*. *Ses richesses ont accru par un heureux coup de bourse.* (LITTRÉ.)

With *ETRE*. *Vos dangers sont accrus.* (VOLTAIRE.)

*Apparaître*, to appear, seem.

With *Avoir*. *Ces spectres m'ont apparu au moment où j'éteignais ma lumière.* (LITTRÉ.)

With *ETRE*. *Ces spectres me sont apparus, et j'ai pu longtemps les contempler.* (LITTRÉ.)

*Cesser*, to cease, to leave off, to stop.

With *Avoir*. *Le généreux vainqueur a cessé le carnage.* (VOLTAIRE.)

With *ETRE*. *Et du Dieu d'Israël, les fêtes sont cessées.* (RACINE.)

*Croître*, to grow, to increase.

With *Avoir*. *Cet enfant a cru de trois centimètres.* (LITTRÉ.)

With *ETRE*. *Cet enfant est cru de trois centimètres.* (LITTRÉ.)

*Décamper*, to decamp, to march off.

With *Avoir*. *Le Parthe a décampé, pressé par d'autres guerres contre l'Arménien qui ravage ses terres.* (CORNEILLE.)

With *ETRE*. *Les troupes sont décampées.* (LITTRÉ.)

*Déchoir*, to decrease, to fall, to sink.

With *Avoir*. *Depuis ce moment il a déchu de jour en jour.* (LITTRÉ.)

With *ETRE*. *Après ces arrêts achetés à tout prix, il n'en sera que plus sûrement déchu de l'espoir de rien sauver de ce qui lui était dû.* (RAYNAL.)

*Dégénérer*, to degenerate, to deteriorate.

- With **Avoir**. Les Romains ont bien dégénéré de la vertu de leurs pères. (*RAYNAL.*)  
 With **ETRE**. Ces graines sont dégénérées depuis longtemps. (*LITTRÉ.*)

*Descendre*, to go down, to descend.

- With **Avoir**. Il a descendu quatre à quatre.  
 With **ETRE**. Les personnages sont descendus à terre. (*LITTRÉ.*)

*Disparaître*, to disappear.

- With **Avoir**. Calypso était sans cesse tournée vers la côte où le vaisseau d'Ulysse, fendant les ondes, avait disparu. (*FÉNELON.*)  
 With **ETRE**. Quoi, de quelque côté que je tourne la vue,  
*La foi de tous les coeurs est pour moi disparue.* (*RACINE.*)

*Echapper*, to escape, to slip off, to run away.

- With **Avoir**. L'un des coupables a échappé à la gendarmerie. (*Académie.*)  
 With **ETRE**. Je suis échappé des bandits, des Espagnols, et de la mer. (*VOLTURE.*)

*Echouer*, to founder, to fail (to stop) (maritime).

- With **Avoir**. Une baleine a échoué sur nos côtes.  
 With **ETRE**. Le pêcheur de sardines est échoué dans l'échouage.

*Embellir*, to embellish, to improve.

- With **Avoir**. Il a embelli depuis quelque temps.  
 With **ETRE**. Comme cet enfant est embelli.

*Empirer*, to grow worse.

- With **Avoir**. Si de mes jours l'importe une durée,  
*Ne m'est en vieillissant la cervelle empirée.* (*MALHERBE.*)  
 With **ETRE**. Leur état et leurs affaires sont empirés. (*VARRON.*)

*Grandir*, to grow, to increase.

- With **Avoir**. Cet arbre avait grandi d'un demi-pied chaque année. (*Académie.*)  
 With **ETRE**. Cet arbre est bien grandi. (*LITTRÉ.*)

**Partir**, to go away, to set out.

- With AVOIR.** Je m'approche d'un chasseur, je lui demande  
quand le lièvre *a parti*.  
**With ÊTRE.** Il me répond : Il y a longtemps qu'il *est parti*.  
(LITTÉRÉ.)

*Passer*, to pass, to cross over, go over.

- |             |   |            |
|-------------|---|------------|
| With AVOIR. | Le petit la Troche <i>a passé</i> des premiers à la nage<br>(au passage du Rhin). | (SÉVIGNÉ.) |
| With ÊTRE.  | Je <i>suis passée</i> courageusement de Bretagne en Provence.                     | (SÉVIGNÉ.) |

### Reste, to stop, to remain.

- With AVOIR.** Tant qu'il a resté aux Romains tant soit peu de considération pour les Juifs, jamais ils n'ont fait paraître les enseignes romaines dans la Judée. (BOSSUET.)

**With ÊTRE.** Le seul panégyrique de prince qui soit resté après la mort du prince et de l'orateur. (D'ALEMBERT.)

The following slightly change their meaning according to the auxiliary :—

## **Convenir.**

- With **Avoir** = to be fit for, to be convenient.  
                  *Cette place lui aurait convenu.*      (POITEVIN.)

- With ETRE** = to agree, to admit.

*Si la religion était une pure imagination, tous les hommes d'un consentement si unanime ne seraient pas convenus à se la former.*  
*(BOURDALOUE.)*

## *Demeijer.*

- With Avoir** = to stop, to live.

J'avais demeuré plus d'un an chez mon maître.  
(J. J. ROUSSEAU.)

- With Etke** = to remain.

Quoi! Madame, en vos mains elle *était demeurée.*  
(VOLTAIRE.)

## *Expirer.*

- With Avoir = to die.

Tous deux ont expiré de misère et de faim.

- (C. DELAVIGNE.)

to cease, to come to an end, to run out (lease).  
Votre Majesté avait bien voulu abréger de moitié  
le temps de sa prison : ce terme est expiré.

**§ 372. Why “être” is used with Reflexive Verbs.**

1. In Latin the passive like the Greek middle voice has often reflexive power: *lavor* = *lavo me* = *je me lave*; *vertor* = *verto me* = *je me tourne*; *armatus sum* = *armavi me* = *je me suis armé*.

2. In very early French a separation took place.\*

(a) For the Passive, the Participle with *être* was employed as before.

(b) For the Reflexive, the Participle with *être* was also employed, but the Reflexive Pronoun of the other Latin form was superadded.

The forms *je m'en suis allé*, *je me suis fait mal*, etc., in which the verb is intransitive, were formed later on, after the same model.

**§ 373. Repartir and répartir.**

*Repartir*, to set out again, a compound of *partir*, to set out, is like *sentir*; but *répartir*, to divide or distribute (from the obsolete verb *partir*, to divide), is like *finir*:—*Il repartait quand je suis arrivé*. *Ces adjectifs se répartissent en deux ou trois classes*.

Similarly, *ressortir*, to go out again, is like *sortir*; but *reassortir* (to be in the jurisdiction of) is like *finir*. (Compare *saillir*, etc.)

**§ 373A. Rire (strong), ridère through ridéré.**

*Riant* and *disant*.—The hiatus in *riant*, *riais*, etc., is worth notice. It is old. *Dire* seems to have leaned towards a similar hiatus, but the *c* of the Latin has fixed the orthography *disant*, *disais*, etc. The Present Subjunctive forms *die*, *dies*, *die*, *disions*, *diez*, *dient*, are found as late as the seventeenth century. The well-known “*Faites lu sortir, quoi qu'on die*,” of Molière is only one example of many.

Notre ardeur vous séduit, mais quoi qu'elle vous die.

(CORNEILLE.)

Mais quoi que je craignisse, il faut que je le die. (RACINE.)

**§ 373B. Mettre (strong).**

*Mis*: But few verbs have *s* in the Past Participle:

mettre	<i>mis</i>	(missus)
acquérir	<i>acquis</i>	(acquisitus)
prendre	<i>pris</i>	(prensus)
asseoir	<i>assis</i>	(assessus)
clore	<i>clos</i>	
éclore	<i>échos</i>	{ (clausus)

In each case the atomic syllables have been lost; it is the *s* of the Latin root which ends the words. Several other verbs have dropped even this *s*: *conclusus*, *conclu*; *ri*, *risus*, etc. The above is often true of *t*: compare *fait*, *confit*, with *suffi*, *nui* (§ 380).

\* Even in the tenth century, we find *il se erent convers* (*Fragment de Valenciennes*), literally *illi se erant conversi*. See Littré, *Histoire de la Langue Française*, pp. 311—320.

## § 374. Vivre (strong verb) (vivère).

*Je vécus :*

In the seventeenth century is to be found *je vèquis* by the side of *je vécus*:

Jamais homme ne vèquit si bien dans son domestique.

(FLÉCHIER.)

Ce fameux conquérant, ce vaillant Sésostris qui jadis en Egypte au gré des destinées, vèquit de si longues années, n'a vécu qu'un jour à Paris.\* (RACINE.)

The origin of this *vèquis* is plainly *vici*, through the older forms, *vesqui*, *veski*, *veqi*: apparently the attraction of the past participle *vécu* was too strong; hence, *je vècus*. But the past simple of *naitre*, *je naquis*, (no doubt formed after *je vèquis*), still exists.

## § 375. Lire (strong verb) (legère).

*Lisant, lisais :*

Burguy ascribes the medial ‘s’ to a permutation of *g* into *s*, and compares it to the change of *c* into *s* in *faisant, conduisant*.

The confusion which would have arisen between *liant* (*lier, ligare*) no doubt assisted the persistence of *s*, and prevented the hiatus which is to be noticed in the older forms of *dire* and in *rire* (§ 373).

## § 376. Taire, plaître (strong verbs).

The regular form from *tacère* was *taisir*. It was common in Old French side by side with *taire*, from *tacère*.

The same is true of *plaître* and *plaisir*, from *placère* and *placère* respectively.

Mieux me voudrait taiser. (COURCY, 12th cent.)

Ici de Charlemaïne (je) me doi ore (maintenant) bien taire. (SAX, 12th cent.)

Diex ! pourquis l'aim (l'aimé -je)

Quant je ne lui puis plaître? (COUCI, 13th cent.)

Comment purrad-il a sun seigneur plaisir mielx que par nos testes trencher. (ROIS, 12th cent.)

*Plaisir* remains as a noun, *taisir* is obsolete.

It is usual to put a circumflex accent over *tu* to distinguish it from *tu* the pronoun. Compare *dū* and *du*.

\* Epigram on the *Sésostris* of Longpierre.

§ 377. Verbs in *-aître* and *-oître* (strong verbs).

There are five series of verbs in *-aître* and *-oître*.

1. *connaître* and compounds (*cognoscere*).
2. *paraître* and compounds (*parere* through L.L. *parescere*).
3. *croître* and compounds (*crescere*).
4. *naitre* and compounds (*nasci* through L.L. *nascere*).
5. *paitre* and compounds (*pascere*).

They differ in various respects :

(a) *Use of the circumflex accent* :

The circumflex accent has in each verb arisen from the same cause ; viz., the omission of *s*. But its use is irregular and fitful :—

1. *Connaître*, *paraître*, *paitre*, are alike throughout in the use of accent.

<i>connaître</i>	<i>paraître</i>	<i>paitre</i>
<i>connaîtrai</i>	<i>paraîtrai</i>	<i>pâtrai</i>
<i>connaît</i>	<i>il paraît</i>	<i>il pait</i>

2. *Croître* (see § 345) employs the circumflex accent in several places where *paraître* and *connaître* do not employ it. The main object is doubtless to prevent any confusion between its forms and those of *croire*.

<i>je crois</i>	<i>je crois</i>
<i>tu crois</i>	<i>tu crois</i>
<i>je crûs</i>	<i>je crus</i>
<i>crû</i>	<i>cru</i>

3. *Naitre* employs the accent in Present Infinitive, Future Indicative and Present Conditional only, and not in Present Indicative : *naitre*, *je naitrai*, *je naitrais*, but *il nait*, not *il naît*.

(β) *Connaitre* and *paraître* have rejected the older spelling in *oi* : *croître* still retains it (see § 85).

(γ) *Paitre* is defective. It has no Past Simple tense, nor has it a Past Participle in its ordinary sense, *to graze*. *Pu* is employed in falconry only : *le faucon a pu* (feast upon). *Repaître* is not defective, and follows *connaître* in its conjugation.

(δ) The anomalous form *né* is only an orthographical expedient for *neit* (*natus*). Other old forms are *nestre*, *nest*, *nez*, *neiz*. For *naquis* see § 374.

§ 378. **Conclure** and **Clore** (strong verbs).

*Conclure* (*concludre*) and *clore* (*claudre*), have a common root, but their modes of conjugation in Modern French differ in many particulars.

1. *Conclure* has preferred the hiatus in *concluant*, *concluais*, etc. *Clore* has inserted an *s*, *closant*, *closais*, etc. This arises no doubt from the attraction of the Past Participle *clos* (*clausus*.) In Old French the hiatus was maintained: *Ou ils cloyaint la plus part de l'ost (camp)*. (COMMINES, 15th cent.)

2. *Conclure* has *conclu* (*conclusus*), but *clore* has *clos* (*clausus*).  
3. *Clore*, *éclore* are defective, *conclure* is not.

§ 379. Verbs in -vrir and -frir (weak verbs).

1. *Ouvrir* is the correct resultant of *aperire* or *operire*; *couverir* that of *cooperire*. *Offrir*, *souffrir*, which in French follow *ouvrir*, are, on the contrary, anomalous. They are from *offerre*, *sufferre*, through Low Latin *offerere*, *sufferere*.

2. The Present Indicative forms *j'offre*, *tu offres*, *il offre*; *j'ouvre*, *tu ouvres*, *il ouvre*; *je couvre*, *tu couvres*, *il couvre*, seem to be remains of *offerre*, *ouvrirer*, *couverer*, Norman forms of *offrir*, *ouvrir*, *couverir*.

3. *Recouvrir* and *recouvrer* have not the same origin. *Recouvrir* is *re + couvrir*, *recouvrer* is *recuperare*. The two words exist in English in *recover*.

He recovered his sofa                           (*recouvrir*)

He recovered my esteem                        (*recouvrer*)

The confusion between *recouvrir* and *recouvrer* was common till the sixteenth century. Ménage and Vaugelas say nothing against this blunder. Even the careful Malherbe writes:—

(Ils) ont recouvert leur santé.

§ 380. Verbs in -uire.

(a) There are four series of verbs in -uire.

1. *duire* and its compounds *conduire*, *déduire*, *réduire*, *traduire*, *produire*, *introduire*, which have a common origin, *ducere*.

2. *Cuire* from *coquere*.

3. The compounds of *struire* (itself not used) from *struere*: *construire*, *instruire*, *détruire*.

4. *Luire*, *nui're*, from *lucere*, *nocere*, through L.L. *lucere*, *nocere*.

(b) The Perfect Participle is their only point of difference: *hui*, *nui*, but *conduit*, *cuit*, *construit*, etc. Compare *confit* and *suffi*, *conclu* and *clos*, etc. (§ 373 B).

(γ). The *s* of *conduisant*, *luisant*, *nuisant*, is the *c* of the Latin. The *s* of *instruisant* has been inserted by false analogy.

(δ) *Duire* from *ducere* is almost obsolete. It occurs in the use of *trained*, etc. *Ane bien duit*. It is more often imper-

sonal. *Il me duit = Il me convient*, it suits me. It is often found in the 17th century. *Genre de mort qui ne duit pas à gens peu curieux de trépas.*

(LA FONTAINE.)

§ 381. **Ecrire** (scribère).

(a) To words beginning with such difficult consonantal sounds as **sc**, **sm**, **sp**, **st**, was added, in the popular words of most of the Romance languages, an initial vowel to facilitate the pronunciation.\* Sometimes the **s** has dropped out, sometimes not: *spérare, espérer; status, état.*

(b) *Ecrire* has a strong Infinitive, and a strong Past Participle, *écrit* (*scriptus*); but its Simple Past tense, *écrivis*, is weak. It is modern. The strong resultant of the Latin Perfect is often found in Old French.

*Les quieix enseignemens le roy escript de sa sainte main.*  
(JOINVILLE, 13th cent.)

*Et escript le pape au roi Charles.* (FROISSART, 14th cent.)

For the *v* in *écrivant, écrivais*, see *avoir*, § 404.

§ 382. **Peindre, plaindre, joindre, etc.** (weak verbs).

Verbs in **-eindre**, **-aindre**, **-oindre** differ in various particulars from other verbs in **-ndre**. This difference is for the most part traceable to the Latin.

1. *Vendre, tendre, etc.*, are from Latin *vendere, tendere*; in them the *d* is a part of the root, and persists throughout the verb.
2. *Peindre, éteindre, joindre, etc.*, are from Latin *pingere, extinguere, jungere*, etc. In them the *d* has only been inserted between the two liquids for strength,† and is no part of the root.
3. The stem of the *vendre* series has maintained its root consonant *d* throughout the verb; that of the *peindre* series returns to the root consonant *g* of the Latin in the following parts:—

*peignant  
peignais  
peigne*

4. *Vendre* has a weak Past Participle, *vendu*; but *peindre* has a strong Past Participle, *peint* (*punctus*).

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\* Compare (French) *étable, échelle, épée, estimer, estomac, espace, escalier*, (Spanish), *estar, escribir, espero* (Provençal), *estable, escala, espada*. For other examples see Diez, p. 241, vol. i.

† Other examples of a similar insertion of *d* between *n* and *r* are: *cendre, gendre, moindre, pondre, tendre, vendredi, tiendrai, viendrai* (§ 40).

§ 383. *Traire* (weak verb), trahēre.

*Traire*, in Old French, had the meaning it has in Latin, *to draw*. It is now restricted to the sense of *to milk*. The real meaning of the root is better seen in *attraire* (attract), *distraire* (distract).

Why the Past Simple in these verbs should be wanting is not apparent, unless it be that a confusion was created between it and different forms of *trahir*. As in old French the pronunciation and the spelling was often similar, this is probably the reason: *Sa mère l'enseigna à Dieu croire et à amer, et li atrait entour li toutes gens de religion.* (JOINVILLE, 13th cent.) Compare: *Qui ainsi m'as traïe de traïson cruel.* (BERTÉ, 13th cent.)

§ 384. *Saillir* and compounds (weak verbs).

(a) *Saillir* is derived from *salire* through *sallire*.

Till the sixteenth century, both this verb and its compounds *assaillir*, *tressaillir*, were throughout non-inchoative in form. Then the influence of the inchoative conjugation began to show itself. Two forms were given to *saillir*; one with all the inchoative tenses possessed by *finir*; the other non-inchoative, like *sentir*. To the form like *finir* was given the sense *to gush out*. To the non-inchoative form was given the sense of *to jut out*. These distinctions still exist :

*Les eaux saillissent; but  
Ces balcons saillent.*

(b) Both *assaillir* and *tressaillir* follow the non-inchoative form only : *tressaillant*, *tressaillais*, *assaillant*, *j'assaillais*, etc. But *tressaillit* for *tressaillé* is found :

Il tressaillit de joie de voir multiplier ses pratiques.

(MONTESQUIEU.)

Un jeune animal tranquille habitant des forêts, qui entend  
le son éclatant d'un cor, en *tressaillit*, bondit et fuit.

(BUFFON.)

Compare *Vêtir*, etc., § 388.

(c) Till the sixteenth century, the forms *je saul*, *tu saus*, *il saut*, *j'assaul*, *tu assaus*, *il assaut*, *j'assaudrai*, etc., were in use.

Un jour qui n'est pas loin, elle (l'église) verra tomber la  
troupe qui l'assaut.

(MALHERBE.)

Le cœur ne me tressaut.

(RÉGNIER.)

Compare *faillir*.

§ 385. *Battre* (weak), batuëre or battuëre.

*Batuere* or *battuere* was *battiere* or *batere* in Low Latin. In *je bats*, *tu bats*, *il bat*, we have the form with one *t*. Moreover, as double final consonants never occur in French, the *t* of the ending is omitted in *il bat*. Compare *il met*, *it vêt*, *il connaît*, etc. As *d* and *t* are both dentals, the same omission of the *t* of the ending occurs in *il vend*, *il coud*, *il mouïd*.

§ 386. **Coudre** (weak verb), *consuère*.

(a) The real Present stem of the Verb is better seen in *cousant*, *cousais*, *couse*, etc.

(b) *d* in *coudre*. The sound of *s* and *r* stand with difficulty together ; *t* or *d* is commonly inserted to help the pronunciation. Usually *s* yields, and leaves the combination *dr*, *tr*.

Examples :—

essere (L. Latin)	estre	être
pascere	paitre	paître
cognoscere	conoistre	connaître
crescere	croistre	croître

Compare *moudre*, *résoudre*, *voudrai*, *vaudrai*, *tiendrai*, *faudrai*, etc.

§ 387. **Suivre** (*sequi*, through Low Latin *sequere*).

(a) The Present Singular, *je suis*, *tu suis*, *il suit*, is regularly strong, like the old infinitive, *suire* or *suir*, which was common in Old French, side by side with *sivre*, *sievre*, etc. The two forms combined to form *suivir*, employed by Froissart, Marot, etc.; then *suivre*.

(b) From *suivre* we have *suivi*, *je suivis*. Froissart has even *suivissent*, *suivira*, etc., but these forms have left no trace.

(γ) *S'ensuivre* (to follow, to result) is conjugated in third person and Infinitive only. It is usually impersonal : *il s'ensuit* = *the result is*.

§ 388. **Vêtir** (weak verb) (*vestire*).

(a) *Vêtir* is now definitely non-inchoative ; but inchoative forms occur in some of the best authors of the seventeenth and eighteenth centuries.

Les Turcs achetèrent les habits des pestiférés s'en vêtissent,  
etc. (MONTESQUIEU.)

De leurs molles toisons les brebis se vêtissent. (DELILLE.)

Compare *saillir*, *faillir* (§ 384). The same struggle between the inchoative and non-inchoative forms occurred in *revêtir*, now non-inchoative. But *investir*, another compound of *vêtir*, has all the inchoative forms possessed by *finir*.

(β) The present singular is *je vêts*, *tu vêts*, *il vêt*; but *je vétis*, *tu vétis*, *il vétit*, are found. So *revêtir*.

Le cocotier qui ombrage, loge, vêtit, nourrit. (VOLTAIRE.)  
On revêtit ses pensées en paroles. (BOSSUET.)

Here again *investir* always follows *finir*.

(γ) The Past Participle *vêtu* is anomalous. *Vesti* and *vestu* are both found in Old French : *Investir* has still the older and regular form *investi*.

§ 389. **Courir** (strong verb).

*Je courrai:* *Courir* is from *currēre*, through *currēre*. The strong infinitive *courre*, from *currēre*, was in common use till the seventeenth century.

De ces jeunes guerriers la flotte vagabonde allait *courre* fortune aux orages du monde. (MALHERBE, 16th cent.)

Pour s'encourager à *courre* dans la carrière.

(BOSSUET, 17th cent.)

Ce sera à lui à *courre*, et il courra.

(SÉVIGNÉ, 17th cent.)

We have of this strong infinitive :

(a) The phrase *courre le cerf* (hunt the stag).

(b) The Future Indicative and Present Conditional, *je courrai, je courrāis*.

§ 390. **Voir and compounds** (strong verbs).

(a) *Je verrai, je reverrai, je prévoirai, je pourvoirai.* In the thirteenth century the present infinitive was *veoir* (compare *asseoir*) in the Burgundian dialect, *veir* in the Picardian dialect, *veer* in the Normandy dialect. *Voir* has given us *voir* and the different forms in *oi* and *oy*. The other forms of the infinitive may have left us *je verrai, je verrais*; but see § 398. *Revoir* follows *voir*. *Prévoir* (foresee) and *pourvoir* (provide), have *je prévoirai, je pourvoirai*; but both are modern. In Old French *préverrai* and *pourverrai* were more correctly employed. (See § 398.)

Dieu y pourverra. (CALVIN, 16th cent.)

The future *je voirai* occurs in comparatively Modern French.

Et ne la voirait ou si fière ou si belle.

(RÉGNIER, 17th cent.)

(β) *Il vit, il prévit, and il pourvut.* In all the dialects *il vit* (vidit), etc., is found till the latter part of the thirteenth century, when *il vint* is occasionally seen.\* The older and more correct form *vit* is retained in *voir* and *prévoir*, but *pourvoir* has *pourvut*.

§ 391. **Envoyer, renvoyer and dévoyer, fourvoyer, convoyer** (weak verbs).

*Envoyer*, to send, *renvoyer*, send away again, make *j'enverrai, je renverrai*. *Dévoyer*, to place the wrong way, *fourvoyer*, to mislead, *louvoyer*, to tack, make *dévoyerai, fourvoyeraï, louvoyeraï*. Both forms are regular. It is perhaps as with *voir, je verrai, prévoir, je prévoirai*, mainly a question of dialect. The Burgundy dialect had as infinitive *envoyer*, the Normandy dialect *envier*. *Envoyer* and *renvoyer* have preferred the Norman; the other three the Burgundian. See, however, § 398, for a more probable explanation.

\* See Burguy, vol. ii., p. 70.

## § 391A. Cueillir.

*Cueillir* is from *colliḡre*, through *colliḡere*, or *colliḡire*. The verb in Old French was commonly conjugated as a non-inchoative verb of the second conjugation. But we find also *je cueille*, etc., and *cueiller*. These forms remain in :

- (a) Je cueille, tu cueilles, il cueille.
- (b) Je cueillerai, je cueillerais.

### § 392. Variations in Present Stem depending on Tonic Accent.

#### 1. Use of accent or double consonant in tonic syllable. (§ 353. ii. b.)

The only living modes of strengthening the tonic syllables are (a) the addition of a grave accent, (b) the addition of a second consonant.

The verbs in *-eler*, *-eter*, in which it is usual to employ an accent instead of doubling the consonant, are :

celer	(to) conceal	marteler	(to) hammer
déceler	(to) disclose	modeler	(to) model
écarteler	(to) quarter	peler	(to) peel
étiqueter	(to) label	acheter	(to) buy
geler	(to) freeze	racheter	(to) buy again
harceler	(to) harass	bequeter	(to) peck

#### 2. The strengthened syllable in the Future and Conditional. (§ 353. ii. a.)

Only the last sounded syllable of a word bears the tonic accent, but every medial syllable which is followed by a mute syllable really bears a minor accent (§ 79 note). Hence such modifications in the orthography as *lèverai*, *jetterai*, are correct in principle, although, as the grave accent or doubled consonant is employed for the full accent, they exceed the necessities of the case; strictly speaking, an intermediate symbol is needed. Whether we write *je répéterai* or *répéterai* seems indifferent, for either accent marks imperfectly the semi-tone. In some verbs it would seem better not to strengthen in any way the medial syllable preceding a mute syllable, for the sonant character of the syllable preceding the one which would be strengthened, destroys practically the semi-tone; hence *j'épousetterai*, *moucheterai*, etc., are defensible forms, and are sometimes used. But they in no way authorize *épouseste*, *étiquete*, where it is no longer a question of semi but of full tone.

3. *Strengthened syllable in Old French (diphthongaison).*

In Old French the number of verbs which varied their present stem, according as the tonic accent was on that stem or on the ending, was much greater than at present. The mode of strengthening differed according to the dialect and according to the century. Without entering into details, it may shortly be stated that, except in the Normandy dialect, where the simple vowel was preferred (§ 28),

a	became	ai
e	„	ie, oi
o	„	ue and eventually eu (see § 82), or ui, or oi.

(a) Amongst others, the following verbs of Modern French have adopted the diphthonged stem of some one dialect or some one period, either as the stem of the verb, or as the present stem only:

LATIN.	OLD FRENCH.	MODERN FRENCH.
1. amare	ame'r      ai'm amerai'      ai'ment amo'ns      ai'mme	aimer*
2. placere	plaso'ns      plai's      plaisir (so taire) plase'z      plai't	
3. nasci (Low Lat. nascere)	nasson's      nai't      naître nasse'z      nai'ssent	
	Originally ai was always a diphthong, as it is now in <i>aille</i> , <i>faillé</i> , etc.	
4. cognoscere	conesso'ns      conoi's      connoître conessei'z      conoi'stre      (whence connaître)	
5. credere	creo'ns      croi're      croire cree'z      croi'e      croyant croi't	

\* Littré, in his *Histoire de la Langue Française*, ascribes all these changes to the conflicts of dialects, and sees no leading principle (see vol. i., pp. 65, 127, 338; vol. ii., pp. 102, 115).

Brachet, *Grammaire Historique*, follows Littré, but has since gone over to Diez, who apparently first noticed that most short accented vowels were thus strengthened.

In all probability neither view is wrong; we owe our variations in spelling and pronunciation to both influences, but mainly perhaps to the power of the tonic accent.

Burguy, in his *Grammaire de la Langue d'Oil*, has given numberless examples of the strengthened syllable. He recognises somewhat the same principle as Diez. Unfortunately he has given the name of 'strong' to the verbs which change the vowel, and 'weak' to the others. This classification is open to serious objection. (See G. Paris, *L'Accent Latin*, p. 103.)

(3) *Faire, voir, envoyer, etc.*, hold an intermediate place; in some tenses the diphthong has been consistently rejected, in others it is retained. Compare *faisons* and *ferai, voyant* and *verrai, envoyier* and *enverrai*. See each of these verbs for details.

(γ) The following verbs vary the tonic syllable in Modern French much as in Old French. But the exact form in modern use depends upon the dialect chosen, or upon the period.

SOME WEAK FORMS.	SOME STRONG FORMS.
1. recevoi'r recevo'ns receive'z	repoi's reçoi've
2. buvo'ns buva'i's	boi're boi's boi've, boi'vent
3. teni'r tena'nt	tie'ns tie'nne, tie'nment
4. acquéri'r	acqui'e'rs acqui'e're
5. mouri'r mouro'ns	meu'rs meu're
6. mouvoi'r mouvo'ns	meu's meu've
7. pouvoi'r pouvo'ns	peu'x pui's, pui'sse

*eu* is now in reality less sonant than *ou*, but it must be recollect that it has arisen from *ue*, which once was a diphthong. (See § 82.)

6. mouvoi'r mouvo'ns	meu's meu've
7. pouvoi'r pouvo'ns	peu'x pui's, pui'sse

*eu* (*ue*) and *ui* are merely variations.

In *puisse* the attraction of the strengthened syllable has apparently been too great. The diphthong is carried through the tense.

(δ) In the three following verbs, it is probable that the introduction of *i* was only intended originally to symbolize the *monillé l*, and not to strengthen the tonic syllable. But the two motives were not distinctly separated, and confusion was the result. This confusion is most strikingly seen in *valoir* and *vouloir*. For further details see each verb.

1. alle'r	a'ilie
2. falloi'r	fa'ilie
3. valoi'r	va'ilie
4. valo'ns	(a) veu'x, veu'alent (b) je veu'ille, veu'ilent.

(ε) Fragmentary remains of diphthonged forms are seen in *-zis* (*sapes*), *vais* (*vado*), *ai* (*habeo*), *sois*, *soit* (*sis, sit*), *suis* (Old French, *sui*, Lat. *sum*).

## § 393. Verbs in 'oir.'

All verbs in -oir resemble each other in one respect, they are derived from weak Latin Infinitives in ēre. Most were weak in classical Latin, but some were strong, and underwent a change in conjugation from ēre to ēre in Low Latin. It has been explained above, how the tonic stem was often strengthened by 'diphthongaison.' If for "stem" we read "ending," we have at once explained the origin of the syllable -oir.

## § 394. Boire (strong verb), bibere.

The Infinitive *boire* is a contracted form of the Old French *boire*, the regular resultant of the Latin *bibere*. The medial *b* of the Latin has, as usual, become *v*. Compare *habere*, *avoir*; *scribentem*, *scrivant*, etc. *Boire* is one of the few verbs which has the strengthened form *oi* in the Present Infinitive stem; *recevoir*, *concevoir*, *decevoir*, etc., had it once, *reqoivre*, *congoivre*, *depoivre*.

## § 394A. Prendre (prehendere).

In Modern French the *d* is regularly dropped in all the weak forms of the Present stem: *prenant*, *prenons*, *prenais*. We doubtless owe the absence of *d* in some forms, and its presence in others, to a mixture of the dialects. The *d* was maintained in Picardy and Normandy: *prendre*, *prendons*, *prendant*. In Burgundy the *d* was dropped: *je pren*, *prenant*. In some strong forms of the Present stem we find double *n*: *je preinne*, *tu prennes*, *il prennent*. For this spelling in Old French no object is apparent. It seems to have been a mere variation in the orthography. But it has been utilized in Modern French to strengthen the tonic syllable as in *jette*, *ancienne*, etc.

## § 395. Tenir, Venir (strong verbs).

(a) *Je tiens, je viens*:

*tiens*, *tient*, are forms strengthened according to the principle explained in § 392. The forms *tienne*, *tienent*, are only variations in the spelling of this strengthened tonic syllable. Compare *prenne*, § 394A.

(b) *je tiendrai, je viendrai*:

In this form two things claim notice:

(1) The *d*. (2) The diphthong -ien.

1. The *d* in *tiendrai*, *viendrai*, was inserted between the liquids, as in *voudrai*, *vaudrai*, *faudrai*, etc., to give more substance to a weak word (§ 40. *d*).

2. With *d* inserted, the two words appeared thus: *tendrai*, *vendrai*. This no doubt caused confusion with *tendrai*, *vendrai*, the future of *tendre* and *vendre*, and the *i* of the diphthonged tonic stem was superadded.

§ 396. **Quérir** (strong verb), and compounds (Lat. *quaerēre*).

(a) In all the dialects till the end of the thirteenth century, the Infinitive was regularly *querre* from *quaerere*. (Compare *courir*, § 389.)

Then the form *quérir*, from Low Latin *querēre*, appears side by side with *querre*.

This *querre* is used by La Fontaine :

Messieurs, dit-il, en ce lieu n'ont que *querre*.

But he never hesitated at making use of an archaic form, if he found it expressive or convenient, and in his time *querre* may be said to have been already superseded by *quérir*.

(β) In *quérir*, the Infinitive alone remains. The compounds *acquérir*, *requérir*, *conquérir*, have, on the contrary, all their forms.

(γ) The Future and Present Conditional forms *acquerrai*, *conquerrai*, etc., are obtained regularly from the old Infinitivo *acquerre*, *conquerre*, etc.

(δ) The tonic syllable is still strengthened as in Old French :

-quier	querons
-quiez, -quiers	querez
-quiet	quierent

The addition of an accent is of course modern (see § 56).

§ 397. **Mourir** (strong verb) (Lat. *mori*, through *moriri*).

(a) *Je meurs*: *eu*, as explained in § 82, was originally *ue* and a diphthong.

(β) *Je mourrai*: *mourrai* unlike *courrai*, *acquerrai*, etc., seem to be a contraction of *mourir* and *ai*. But apparently *mourirai* does not occur, the contracted form seems to have been always in use :

Murez vous a honte.      (*Chanson de Roland*, 11th cent.)  
Dont je mourrai.      (*Couci*, 12th cent.)

§ 398. **Mouvoir** (strong verb) (*moveare*).

*Mourai*: By the side of the Burgundian and Picardian forms in *-oir*, *movoir* and *mouvoir*, we find as usual Norman forms in *-er*: *mover*, *mouver* (see § 391). The latter forms may have given us *mourai* as *recever*, *dever*, *veer*, *poer*, etc., the Norman equivalents of *recevoir*, *devoir*, *voir*, *pouvoir*, etc., may have given us *recevrai*, *devrai*, *verrai*, *pourrai*. But as the Future in all the dialects varied but little in any of the verbs, it is almost certain that we owe these forms rather to a consistent rejection of the form in *oi* when the tonic accent changed its position (see § 392).

§ 399. **Vouloir** (strong verb) (*relle*, through L. L. *volere*).

(a) *Je veux, tu veux, il veut, nous voulons, vous voulez, ils veulent.*

*Je veuille, tu veuilles, il veuille nous voulions, vous voulez, ils veuillent.*

In these tenses we have *ou*, a vowel, changed when it bore the tonic accent, into *ue* a diphthong, and eventually deadened into *eu* (see § 82, *eu*).

The *l* of the strengthened syllable was often *mouillé*; this the addition of *i* signified. Hence the forms with *i* and those without, were really identical in Old French:

*Je veuil pour vous mon cors travailler et pener.*

(*Berte*, 13th cent.)

*Je veus par votre amour ici en droit vouer (faire voeu).* (*Id.*)

The Present Indicative has adopted the forms in which *l* is not *mouillé*; the Present Subjunctive, the forms in which *l* is *mouillé*.

(B) *Veullons, veuillez, and voulons, voulez* compared. The forms *veuillons, veuillez*, in which we find strengthened syllables independently of any tonic accent, are more difficult to explain. They are old, whereas *voulons, voulez*, are modern.

*Vueillez qui cors et ame et quont que j'ai soit vo (vôtre).*

(*Berte*, 13th cent.)

The stem *veuill-* was in common use till the seventeenth century, not only in the Imperative, but throughout the Present Subjunctive.\* (Compare *puisse*, § 403. δ.)

*Ne croyez que nous veuillons vous effrayer.* (FLÉCHIER.)

*Pourvu que vous m'en veuillez croire.* (PIRON.)

(γ) To resume: the variations in Old French forms of this verb are so numerous, that it is impossible to speak with certainty, but the history of the forms above, seems to be this:

At first the tonic syllable was regularly strengthened, sometimes with, sometimes without *mouillé l*. 2. The motive of the change was forgotten, and this strengthened form was given irregularly to an atonic syllable. 3. A gradual return to the original principle has for some time been going on unconsciously.

Hence, whereas now the stem *veuill-* is confined to tonic syllables in the Present Subjunctive, it is found side by side with *voul-* in the Imperative. The double forms are utilized to obtain a shade of difference in the meaning:

In *voulons, voulez* we have the genuine force of the verb *to will*.

*Voulez et vous réussirez*

*Have-the-will, and you will succeed.*

In *veuillons, veuillez*, we have the softened meaning of (*kindly*) *be willing.*

*Bienveillant* (*well-wishing, kindly*) is a corrupted form of *bienveillant*.

**§ 400. Devoir, recevoir, concevoir, etc. (strong verbs).**

The first thing to be noticed in these verbs is, that the usual mode of speaking of them as verbs ending in *-evoir*, is misleading and etymologically false. The *ev* is a part of the stem, and does not belong to the ending any more than *av* in *avoir*, *savoir*, etc. This once understood, the rest is easy enough. There are two series of verbs :

1. *Devoir* and *redevoir* regularly obtained from *debere*.

2. *Recevoir* from *recipere*, through *recipere*

<i>concevoir</i>	<i>concipere</i>	<i>concipere</i>
<i>decevoir</i>	<i>decipere</i>	<i>decipere</i>
<i>percevoir</i>	<i>percipere</i>	<i>percipere</i>
<i>apercevoir</i> , a compound of <i>percevoir</i> .		

In all these verbs may be seen the common strengthening of the *e* into *oi* when it bears the tonic accent (§ 392. 3).

<i>dois</i>	<i>doive</i>	<i>devoir</i>
<i>reçois</i>	<i>reçoive</i>	<i>recevoir</i>
<i>conçois</i>	<i>conçoive</i>	<i>concevoir</i>

In Old French, *recoivre*, *apercoivre*, etc., the regular resultants of the Latin, often occur.

As explained in *mouvoir* (§ 398), the *oi* has been logically discarded in the Future and Conditional ; *je recevrai*, *devrai*, etc. But as with *mouvoir*, it may perhaps be owing to the influence of the Norman dialect, which had in Infinitive *relever* and *recever*, that this form has not yielded to the artificial formation seen in *surseoirai*, *prévoirai*, *pourvoirai*.

**§ 401. Valoir (strong verb).**

(a) The old Present Indicative singular forms of this verb were *val*, *vals*, *valt*.

They remain with the usual change of *l* into *u*, and consequent change of *s* into *x* (see § 210).

In the latter part of the thirteenth century the *l* was mouillé, and *i* was added, as in *vouloir*, throughout the tense.\* This form, *vail-*, was employed eventually for the purpose of strengthening the tonic stem. With this object it remains in Modern French, but in the Present Subjunctive only. Compare *vouloir*.

(β) *Prévaloir* has discarded the mark of the mouillé *l*, and has now in Present Subjunctive : *prévale*, *prévales*, *prévale*, *prévalions*, *prévaliez*, *prévalent*.

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\* Of the old forms, *vaillant* remains as an adjective.

§ 402. **Faillir and falloir (strong verbs).**

Both these verbs are derived from *fallōre* through *fallēre*. *Faillir* is the older verb.

(a) *Il faut*:—The Present tense Indicative singular was originally *fal*, *fals*, *falt*, whence were obtained *je faux*, *tu faux*, *il faut*. Of these the two first are obsolete, and *il faut* has gone over to *falloir*. (See below.)

(β) About the end of the thirteenth century the *l* became *mouillé* and *faill-* appeared (§§ 392 o, 399). This stem has been utilized in two opposite directions :

(1) The whole of the verb *faillir* has it.

(2) It is employed in *falloir* to strengthen the Present Subjunctive, *il faille*.

(γ) In *faillir* the forms *je faux*, *tu faux*, *il faut*, *je faudrai*, *je faudrais*, are almost, if not altogether, superseded by *je faillis*, *tu faillis*, *il faillit*, *je faillirai*, *je faillirais*, etc. So *défaillir*. There is a strong tendency to conjugate *faillir* entirely like *finir*, especially in the sense of *faire faillite*, (to) become bankrupt. (Compare *scallir*, § 384.)

§ 403. **Pouvoir (strong verb).**

(a) *Pouvoir*:

*Pouvoir* is from *posse*, through *possere* and *potere*. The oldest French form is *podir*.

In all the dialects the medial consonant was dropped. The Infinitive in Burgundy became *poor*, *pooir*, in Normandy *puer*, *poer*. About the fourteenth century the *v* was added to prevent hiatus. Compare *pleuvoir* (*pluere*), *pivoine* (*peonia*).

(β) *Je pourrai*:

*Pourrai* has been regularly obtained from the old Infinitives, through *porai* and *porrai*. (See, however, § 398.)

(γ) *Je puis et je peux*:

The first person singular Indicative Present of some verbs was strengthened in Old French in a different way from the remainder of the singular.\* Of these Old French secondary forms, *puis* alone remains in Modern French. *Je peux* was obtained later on, by the attraction of *tu peux*, *il peut*.

(δ) *Je puisse*:

In Old French the *ui* seems to have been selected by the Present Subjunctive as its special diphthong. It is now (as apparently in Old French) used without regard to any tonic accent : *puisse*, *puisses*, *puissiez*, *puissent*.

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\* See Burguy, p. 360, vol. II.

§ 404. **Avoir** (strong verb).

(a) The Infinitive was *avoir* in the Burgundian and Picardian dialect, *aver* in the Norman. (Compare § 398.)

(β) The Future was first *averai*, then by contraction *avrai*, afterwards by confusion of *v* and *u*, *aurai*.

(γ) In *j'ai*, *j'ais*, *tu aies*, *il ait*, *ils aient*, we have remains of the strengthened tonic syllables (§ 392). This diphthonged syllable was found also in Old French in Present Indicative, *tu ais*, *il ait*. In Modern French these two words have dropped to *tu as*, *il a*.

(δ) *Il ait* (Present Subjunctive):

In two verbs only, *avoir* and *être*, does the Latin *t* remain in Present Subjunctive (see § 370): *il ait* (*habeat*), *il soit* (*sit*).

(ε) *Il s'ont*:

This form is exceptionally irregular. The radical is absorbed.

§ 405. **Faire** (strong verb) (*facere*).

(a) *Fai-* and *fe-* compared:

In Modern French we find two Present stems in this verb, *fai* (*faire*) and *fe* (*ferons*). *Fai-* represents the usual strengthened tonic syllable, and *fe-* the simple atonic syllable. Their distinctive use has been forgotten, and the two forms are now mixed up. Thus, on the one hand, we find correctly *faire*, *fais*, *fait*, but incorrectly *faisons*, *faisais*, *faisaient*; and on the other hand, *fasse* (= Old French *face*), *fasses*, *fassions*, *fassiez*, *fassent*.

But that the original object of the *ai* was to strengthen the tonic syllable is proved by the pronunciation, which the various uncalled-for protests of grammarians have not been able to abolish: in all atonic syllables in this verb, whether *fe* or *fai* be written, the pronunciation is always that of *fe* (§ 68).

Some authors, and Voltaire amongst them, have attempted to restore to all the parts possessing an atonic syllable the spelling *fe* of the Future Indicative: *fesant*, *fesons*, etc. But the example has not been followed.

(β) *Vous faites*:

The strong form *vous faites* (*facitis*) had in Old French its corresponding first person: *nous faimes*, as *dites* had *dimes*. Compare *sommes*, which alone remains of the strong first persons, Present Indicative of Latin origin.

(γ) *Il s'ont*:

*Font* was in Old French a mere variation of *funt*, like *ont* of *unt*, *vont* of *vunt*, *sont* of *sunt*. The form in *o* was Burgundian; in *u*, Norman.

§ 406. **Dire** (strong verb) (*dicere*).(a) *Dire, redire* and *contredire, médire, dédire*.(β) *Maudire*.(γ) *Bénir*.(α) The difference between *dire, redire* and *contredire, médire, dédire*, is small.In the two former we have still *dites* from *dicitis* like *faites* from *facitis*.But *contredire, médire, dédire* make *contredisez, médisez, dédissez*, after the model of the first person, which has cast off the Latin.In Old French *médire* and *contredire* followed *dire*.

Ne medittes mie. (E. DESCHAMPS, 15th cent.)

*Contredites* has been used in Modern French :

Si vous me contredites. (FÉNELON.)

In the *Misanthrope*, Act iii., 4, *dédisez* is now printed, but in the earliest edition, 1669, Molière wrote *dédites*:Puisque je l'ai promis, ne m'en *dédites* pas.(β) *Maudire* ( *mal dire* ) has wandered still further from *dire*; it has assumed *s* like *finir*, instead of *s*. Whether it is some fancied analogy between it and the inchoative conjugation in *-ir*, or the accidental adoption of a form occasionally found in Old French in *dire*, is not clear : probably it is the former.(γ) The verb *bénir*, from *benedicere*, has changed still more : it follows *finir* throughout.In *bénit*, one of the two participles in use, we see the connecting link. The distinction between *béni* and *bénit* is now this :*Béni* = blessed      *bénit* = consecrated.Les armes qui ont été *bénies* par l'église, ne sont pas toujours *bénies* du ciel, sur le champ de bataille. (LITTRE.)§ 407. **Savoir** (strong verb).(a) *Savoir* is from *sapēre*, through *sapēre*. For *ēre=oir*, see *recevoir*, etc.(β) *Sachant, je sache*, etc.The *ch* in these words is obtained through the gradual 'consonification' of the *i* in *sapiētēm, sapiam*.In such Latin words as these, where *i* is followed by a vowel, *i* is a semi-consonant. It had in Latin the sound of *y* in English *yes*, or *j* in German *ja*. To represent this sound the symbol *j* was introduced in late Latin. To this symbol was given in the Middle Ages the sound it now has, viz., that of a soft aspirated sibilant having a corresponding hard aspirated sibilant *ch* (see § 95).As only similar consonant sounds will stand together, *j* in the above words underwent a further change, and became *ch* between *n* and *t*. Eventually the *p* yielded. Remain *sachant, sache*.

§ 408. **Seoir, messeoir, surseoir, asseoir, rasseoir** (strong verbs).

*Seoir* and its compounds, *messeoir, surseoir, asseoir, rasseoir*, now form perhaps the most irregular series of verbs in French.

**SEOIR** is from *sedere*, like *voir* from *videre*.

In Old French, the dialectic differences which have been noticed in *voir*, etc. (§ 390), were found in this verb. In all the dialects the radical *d* vanished early in most forms; the Infinitive was *seoir, seir, seer*, etc.

*Assieds, asseois :*

Only in the Present tense Indicative and Present Imperative, does the radical *d* remain. The forms in *ie* are those found in Old French. The *e* has been diphthonged like the *e* of *tenir, venir*: *je tiens, je viens*; or of *acquéir, j'acquiers* (§ 392).

*Asseois* is of later manufacture; it was probably obtained directly from the Infinitive *asseoir*. This certainly is true of *asseoirai, surseoirai*, etc. Neither form is older than the sixteenth century.

Asseyez -vous là. (RABELAIS.)

Puis le chirugien s'asseoira sur le banc, vis-a-vis du patient. (PARÉ.)

The other forms of the Future are also anomalous. They arise from the attraction of the form in *ie*. (Compare *tiendrai, § 395*.)

In Old French the Future was regularly *asserrai, surserai*, like *verrai*.

#### (a) **Seoir.**

*Seoir* is employed in two senses. It is defective in both, but more so in one sense than in the other.

##### 1. *Seoir = seat, has remaining :*

PRESENT INFITIVE	seoir
PRESENT INDICATIVE	je sieds, tu sieds, il sied n. seyons, v. seyez, ils seient
IMPERATIVE	sieds (-toi), seyons- (nous) seyez-(vous)
PRESENT PARTICIPLE	séant
PAST PARTICIPLE	sis

Even these forms are now of very rare occurrence.\* In the seventeenth century the whole verb was in common use.

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\* They are given on Littré's authority.

2. *Seoir = suit, become, has remaining :*

PRESENT INDICATIVE	il sied
PAST IMPERFECT	il seyait
FUTURE	„ il siéra
PRESENT CONDITIONAL	il siérait
PRESENT SUBJUNCTIVE	il siée
PRESENT PARTICIPLE	séant, seyant

*Seoir* has no compound tenses in either sense.

*MESSEOIR = not to suit, or not to become,* is still rarer.

### (β) *Asseoir, rasseoir.*

*Asseoir* and *rasseoir* are not at all defective. On the contrary, most of their tenses have more than one form.

INDICATIVE	j'assieds or j'asseois or j'assois j'asseyais or j'asseoyais j'asseis j'assiérai, j'asseyerai, j'asseoirai, or j'assoirai
CONDITIONAL	j'assiérais, j'asseyerais, j'asseoirais, or j'assoirais
SUBJUNCTIVE	j'asseye or j'asseoye j'assissee
IMPERATIVE	assieds, asseois, or assois
INFINITIVE	asseoir asseyant, asseoyant, or assoyant assis.

*J'asseois* or *j'assois*, *j'asseoirai* or *j'assoirai*, are common in familiar conversation, but rare in books :

Il s'asseoit où me voilà. (BÉRANGER.)

Both *asseoir* and *rasseoir* have all their compound tenses. They are usually reflexive.

### (γ) *Surseoir.*

*Surseoir* is not defective, but it has no double forms like *asseoir, rasseoir.*

INDICATIVE	je surseois je surseoyais je sursis je surseoirai
CONDITIONAL	je surseoirais
SUBJUNCTIVE	je surseoye je sursisse
IMPERATIVE	surseois
INFINITIVE	surseoir
PARTICIPLES	surseoyant sursis.

It has all its compound tenses.

§ 409. **Etre** (strong verb).

The Latin *esse* is formed from two roots :

- (1) *es*, from which come *sum*, *es*, *est*, *sumus*, *ero*, *esse*, etc.
- (2) *fu*, from which come *fui*, *forem*, etc.

These two roots remain in French 'être,' and, with perhaps one exception, furnish all the tenses.

1. *Etre* is from *esse*, through Low Latin *essēre*, *estēre*, and Old French *estre*.

2. *Etant* is probably formed directly from *estere* and *estre*, like Imperfect *étais*.

3. *Été* is probably from Old French verb *ester* (*stare*).\*

4. *Sum*, *es*, *est*, *sumus*, *estis*, *sunt*, have given *sui(s)*, *es*, *est*, *sommes*, *êtes*, *sont*.

5. The Past Imperfect *j'étais* (Old French, *estaïs*) is probably the regular Imperfect of Old French *estre*.

6. The Past Simple *fui*, etc., has given *fu(s)*, etc.

7. The Future and Present Conditional are derived in the usual way from the Low-Latin Infinitive *essere + ai* and *ais* (§ 368). The Old French forms were *esserai*, *esserais*, etc., whence *serai*, *serais*.

8. Present Subjunctive :

Latin, *sim*, *sis*, *sit*, —, —, *sint*.  
French, *soi(s)*, *sois*, *soit*, —, —, *soient*.†

9. Past Simple Subjunctive :

Latin, *fuissem*, *fuisse*, etc.  
French, *fusse*, *fusses*, etc.

\* It is this early mixture of the forms of *esse* and *stare* which has rendered impossible the separate existence of *ester* (see § 411), and has made it barely possible to say with certainty whether we have *stare* in *étant*, *étais*, and *été*, or in *été* alone.

Brachet derives *étant*, *étais*, directly from *estre*, and *été* from *status*. He makes no attempt at explaining the introduction of *été*. If *étant* and *étais* come directly from the Infinitive *être*, why may not a past participle have been so formed?

Bourguignon thinks that *estre* had a past participle *estu*, and says that it remains in the patois of Lorraine. This *estu* he thinks was rejected for *été* (*stare*).

The derivation from *status* leaves the impression that *status* has been added to the different parts having forms of *esse*, because *esse* has no past participle. This is doubtful.

Litré derives *étant*, *étais*, *été*, from *stare*. But he gives no reason for the neglect of the Old French forms from *esse*, and the adoption of others from *stare*.

† G. Paris and Brachet derive *soyons*, *soyez*, from *stamus*, *statis*. Are they not rather of French formation from stem *soi*?

## § 410. Defective Verbs (§ 360).

Verbs are defective from one of two reasons :

(1) The part is wanting because, from the very nature of the verb, it could not be employed. Ex., *falloir*, *pleuvoir*, *neiger*, etc., to which it is scarcely possible to conceive an Imperative Mood, or the usual first and second persons of any tense.

(2) The parts wanting have been superseded, either entirely or partially, by those of some other verb: as, *chu*, which has given way to *tombé*; *clore* to *fermer*, etc.\*

Many of the forms possessed by these verbs are only found in some isolated phrases or technical expressions, while others, although not thus restricted in their use, are more or less abandoned, and are only kept from becoming utterly obsolete by the remonstrances of grammarians, † etc., and the occasional use to which they are put by modern writers. Those forms only are given in §§ 411—420, which are tolerably common in modern works. Grammarians differ very much about the less common ones. In some grammars may be found parts long superseded; and on the contrary, forms are declared to be obsolete which are necessary, and therefore justifiable.

§ 411. Ester (*stare*).

*Ester* remains only in *ester en jugement*, to stand either as plaintiff or defendant in a suit. This verb is chiefly interesting because it seems to have furnished the past participle of *être* (see § 409). In Old French the verb *ester* was conjugated in full, but many of its parts resembled those of *être* (see Burguy, vol. ii. pp. 276—302), and this may possibly have much to do with its having been gradually dropped. *Rester*, *arrêter*, where no such confusion was possible, remain.

§ 411A. Férir (*ferire*).

*Férir* remains only in *sans coup férir*, without striking a blow. Till the sixteenth century it was conjugated throughout:

INDICATIVE.	je fiers	tu fiers	il fiert
	nous ferons	vous ferez	ils fierent

je ferais, etc.

je feris, etc.

je ferrai, etc.

CONDITIONAL.	je ferrais, etc.
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SUBJUNCTIVE.	je fiere, etc.
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je ferisse, etc.

férir	ferant	feru
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La ou le soleil feroit. (JOINVILLE, 13th cent.)

Et pour ce que je vous vois plus feru (épris) que la chose  
ne vaut. (LOUIS XI, 15th cent.)

\* For general causes of the death of words, see Trench's *English Past and Present*, Chapter 'Diminutions of the English Language.'

† See, for instance, *La Bruyère*.

It is thus employed even by Molière.

Peut-être en avez vous déjà férû quelqu'un.

(*Ecole des Femmes*, i. 6.)

### § 412. Gésir (strong verb) (*jacere*).

Most of the Old French forms employed indifferently *e* or *i*: *gesir* or *gisir*, *gesant* or *gisant*, etc. All the forms remaining in Modern French have *i*. They are—

nous gisons	vous gisez	ils git
je gisais	tu gisais	il gisait
nous gisions	vous gisions	ils gisaient

*Ci-gît = hic jacet, here lies*, is in common use on tombstones. The noun *gîte*, *home, shelter*, from Low Latin *gistum* (same root), is in full use. It has a corresponding verb *gîter*.

### § 413. Oulîr (weak verb) (*audire*).

1. The older form of this Infinitive was *oir*.

Et qu'il vous plaist a oir ma prière. (Couch, 12th cent.)

For *au* = *o*, compare *causa, chose; clausus, clos; aurum, or.*

For *o* = *ou*, compare *laudare*, Old French *loer*, Modern French *louer*.

2. Except *ouïr* and *ouï*, the various forms are more or less comic.

Till lately the verb was employed throughout. It was thus conjugated:

INDICATIVE	j'oi(s)	tu oïs	il oït
nous oyons	vous oyiez		ils oient
j'oyaïs, etc.			
j'ouïs, etc.			
j'orrai, etc.*			
CONDITIONAL	j'orrais, etc.		
SUBJUNCTIVE	j'oye, etc.		
	j'ouisse, etc.		
IMPERATIVE	oyons, oyez		
	ouïr		
	oyant		
	oui		

\* Littré gives *j'oirai, j'oirais*, but this form is not later than the sixteenth century. Compare *j'asseoirai, je pourvoirai*, etc., (§ 408,) which, like *j'oirai*, are etymologically incorrect.

The *O yes = listen*, of the English courts and law courts, is from the Anglo-Norman infinitive *oyer*. *Oyer* is also employed in *oyer et terminer*, another of the numerous law phrases which have been handed down unaltered from the Norman.

In the seventeenth century there is no trace of degradation in the word:

Si j'ois maintenant quelque bruit, si je vois ce soleil.  
(DESCARTES, 16th century.)

Son sang crieria vengeance, et je ne l'orrai pas.  
(CORNEILLE.)

Et je vous en conjure de toute la dévotion de mon cœur,  
que nous oyions quelque chose qu'on ait fait pour nous.  
(MOLIÈRE.)

On vit souffrir Madame d'Aiguillon, mais on ne l'ouït pas so  
plaindre.  
(BOSSUET.)

Des terres presque inconnues ouïrent la parole de vie.  
(MASSILLON.)

Even so late as Chateaubriand we have—

On n'oyait dans ce gouffre de vapeurs, que le sifflement du  
vent.  
(Italie, *Le Vésuve*.)

#### § 414. Chaloir (strong verb) (*calère*).

*Chaloir*, to matter, to be of importance, is almost obsolete. It was in use till the seventeenth century. It has always been impersonal.

INDICATIVE	il chaut
	il chaloit
	il chalut
	il chaudra
CONDITIONAL	il chaudrait
SUBJUNCTIVE	il chaille
	il chalût
INFINITIVE	chaloir
PARTICIPLES	chalant
	chalu

All the compound tenses were in use.

Il ne me chaudroît.  
(BOILEAU.)

Il ne vous doit chaloir, ni de qui, ni combien.  
(ID.)

J'en suis d'avis pourtant qu'il me chaille. (LA FONTAINE.)

*Nonchalant*, *nonchalance*, *nonchalamment*, are in common use; the two first even in English.

#### Souloir (*solere*).

La Bruyère (17th cent.) includes *souloir* in a long list of words which in his time were archaic.

"L'usage a préféré dans les verbes *travailler à ouvrir*, *être accoutumé à souloir*, *convenir à diuire*; *faire du bruit à bruire*; *injurier à vilainer*," etc.

It occurs occasionally in authors of the seventeenth century, but in the Imperfect tense only.

Chateaubriand employs it in this tense.

§ 415. *Choir, échoir, déchoir, méchoir* (strong verbs).

1. *Choir* was in full use till the sixteenth century.

*Si un aveugle mene un autre, tous deux cheent en la fosse.*  
(CALVIN.)

*Les resnes lui cheurent des mains.* (AMYOT.)

*Au pis-aller n'y cherroit qu'une amende.* (MAROT.)

In the seventeenth century, *choir* and *chu* seem alone to have been common. Littré only gives one other example, viz., the Past Simple (*Passé Défini*). It is from Bossuet: *Cet insolent chut du ciel.* He calls attention to the fact that the purists of the time, to whom we owe the loss of so many useful words, had in the end of the seventeenth century rejected it from their vocabulary:

'*Prenez garde de choir:*' *façon de parler bourgeois, dit de Caillères*, 1670.

2. The Future, *cherrai, écherrai, décherrai, mécherrai*, are of regular formation according to the principle explained in §§ 392, 398. Compare *verrai*. Littré also gives *choirai, échoirai, déchoirai*, as available forms, but they are modern, and strictly speaking, irregular. The only example he gives under *choir, échoir, or déchoir*, is one from Diderot, 1767. *Je crois que l'école a beaucoup déchu, et qu'elle déchira davantage.* Compare *asseoirai, pourvoirai*, etc. (§ 408).

3. To *meschéant*, the now obsolete Present Participle of *méchoir*, to have ill luck, we owe *méchant*. The sense is: (1) to have bad luck; (2) to be good for nothing; (3) to be wicked. (See Position of Adjectives in SYNTAX.)

§ 416. *Bruire* (weak verb), (to) rustle.

The existing forms, *bruyant, il bruit, ils bruyent, il bruyait, ils bruyaient*, etc., are being rapidly superseded by *bruissant, il bruisse, ils bruissent, il bruissait, ils bruissaient*, etc. (See *faillir, vétir*, etc., § 388.) Compare:

*Les serpents à sonnettes bruyaient de toutes parts.*  
(CHÂTEAUBRIAND.)

*La ville bruissait à ses pieds comme une ruche pleine.*  
(LAMARTINE.)

*Bruyant*, noisy, is common as an adjective. Compare also *bruit*, noise.

§ 416A. *Braire* (weak verb), (to) bray.

*Braire, brouyant, je brais, —, brait.*

The tenses are formed regularly from the existing principal parts.

§ 417. **Sourdre** (weak verb) (*surgere*).

*Sourdre* is a doublet of *surgir*. *Surgir* dates from the sixteenth century: *sourdre* is the Old French form. It is rare even in the following parts:

INDICATIVE.	<i>il sourd</i>	<i>ils sourdent</i>
	<i>il sourdait</i>	<i>ils sourdaient</i>
	<i>il sourdit</i>	<i>ils sourdirent</i>
	<i>il sourdra</i>	<i>ils sourdront</i>
CONDITIONAL.	<i>il sourdrait</i>	<i>ils sourdraient</i>
SUBJUNCTIVE.	<i>il sourde</i>	<i>ils sourdent</i>
	<i>il sourdit</i>	<i>ils sourdissent</i>
PRESENT PARTICIPLE.	<i>sourdant</i>	
INFINITIVE.	<i>sourdre</i>	

Des eaux chaudes qui sourdent (jaillissent) aux rives de la mer. (MALHERBE.)

La sourdait une eau qui avait la propriété de rajeunir. (LA FONTAINE.)

De cette grâce sourdit une dispute.

(ST. SIMON.)

Nous entendrons ces millions de morts sourdre confusément dans leurs sépulcres. (V. HUGO.)

*Sors*, the old Past Participle, has left a feminine form employed as a noun: *source*.

§ 418. **Soudre** (strong verb) (*solvere*).

1. *Soudre* (English, *solve*) was in common use till the sixteenth century. Its conjugation was like that of the compound which has displaced it in Modern French, viz., *résoudre*.

Ledict Panurge solut tres bien le probleme. (RABELAIS.)

Now it is employed in Infinitive only, and even there rarely.

2. In Old French, *soudre*, *absoudre*, *dissoudre*, *résoudre*, had each two Past Participles, one in *-sols* or *-sous*, the other in *-solu*. *Absoudre* and *dissoudre* have adopted the form in *sous*. *Résoudre* has both *résous* and *résolu*. But the meaning is different. *Résous* is confined to the meaning of 'changed into.' Le brouillard s'est *résous* en pluie.

*Dissolu*, *absolu*, are employed as adjectives: *un homme dissolu*, *un pouvoir absolu*.

Strangely enough, the French forms which least resemble the Latin, alone restore in the feminine the *t* of the Latin:

<i>dissous</i>	<i>dissoute</i>
<i>absous</i>	<i>absoute</i>
<i>dissolu</i>	<i>dissolie</i>
<i>absolu</i>	<i>absolue</i>
<i>résolu</i>	<i>résolue</i>

*Résous* is not employed in feminine.

§ 419. **Frire** (weak verb).*Frire, —, je fris, —, frit.*

The tenses are formed regularly from the existing principal parts.

§ 419A. **Issir** (weak verb) (*exire*).

This verb was in use till the sixteenth century.

*Et issirent . . . tous ceux de Londres.*

(*FROISSART*, 15th cent.)

*Non que j'eusse opinion qu'il pust issir de moy, chose qui meritat d'etre mise devant vos yeux.*

(*AMYOT*, 16th cent.)

The Past Participle *issu* alone remains.

§ 420. **Tistre** and **tisser** (weak verbs).

*Tistre* is the regular form obtained from *texere*. It has only left *tissu*.

*Moi seule, j'ai tissu le lien malheureux.* (RACINE.)

*Tes jours furent tissus de gloire et d'infortune.*

(LAMARTINE.)

*Tisser* has taken its place.

## CHAPTER IV.—ADVERBS.

## § 421. Adverbs of Time.

<b>quand</b>	<b>when</b>	<b>quelquefois</b>	<b>sometimes</b>
<b>demain</b>	<b>to-morrow</b>	<b>tout à l'heure</b>	<b>presently</b>
<b>hier</b>	<b>yesterday</b>	<b>avant</b>	<b>before</b>
<b>avant-hier</b>	<b>{ the day before yesterday</b>	<b>ce matin</b>	<b>this morning</b>
<b>lors</b>	<b>{ then</b>	<b>ce soir</b>	<b>this evening</b>
<b>alors</b>		<b>de bonne heure</b>	<b>early</b>
<b>puis</b>		<b>de meilleure</b>	<b>{ earlier</b>
<b>dès lors</b>	<b>from that time</b>	<b>heure</b>	
<b>déjà</b>	<b>already</b>	<b>aussitôt</b>	<b>{ immediately</b>
<b>après</b>	<b>{ afterwards</b>	<b>sur-le-champ</b>	
<b>ensuite</b>		<b>tout de suite</b>	
<b>enfin</b>	<b>at length</b>	<b>longtemps</b>	<b>a long time</b>
<b>toujours</b>	<b>always</b>	<b>aujourd'hui</b>	<b>to-day</b>
<b>tôt</b>	<b>{ soon</b>	<b>auparavant</b>	<b>before</b>
<b>bientôt</b>		<b>parfois</b>	<b>sometimes</b>
<b>plus tôt</b>	<b>sooner</b>	<b>en même temps</b>	<b>at the same time</b>
<b>tantôt</b>	<b>by-and-by</b>	<b>dernièrement</b>	<b>lately</b>
<b>tard</b>	<b>late</b>	<b>désormais</b>	<b>{ henceforth</b>
<b>tôt ou tard</b>	<b>sooner or later</b>	<b>dorénavant</b>	
<b>tout de suite</b>	<b>immediately</b>	<b>présentement</b>	
<b>tandis</b>	<b>whilst</b>	<b>à présent</b>	<b>{ now</b>
<b>depuis</b>	<b>since</b>	<b>maintenant</b>	
<b>souvent</b>	<b>often</b>	<b>actuellement</b>	<b>at this very time</b>
<b>encore</b>	<b>still, again, yet</b>	<b>jamais</b>	<b>ever</b>
<b>naguère</b>	<b>{ formerly</b>	<b>ne . . jamais</b>	<b>never</b>
<b>jadis</b>		<b>à jamais</b>	
<b>autrefois</b>		<b>toujours</b>	<b>{ for ever</b>
		<b>pour toujours</b>	
	<b>etc., etc.</b>		

## § 422. Adverbs of Place.

où	<i>where</i>	dessous	<i>under</i>
y	<i>there</i>	en dessous	
là		dehors	<i>outside</i>
ici	<i>here</i>	au dehors	
près	<i>near</i>	en dehors	<i>outside</i>
auprès	<i>near</i>	dedans	
ici près		au dedans	<i>inside</i>
proche		en dedans	
loin	<i>far</i>	devant	<i>before</i>
d'où	<i>whence</i>	par-devant	
en	<i>hence</i>	derrière	<i>behind</i>
d'ici		par-derrière	
par ici	<i>this way</i>	autre part	<i>elsewhere</i>
par là	<i>that way</i>	en arrière	<i>backward</i>
ailleurs	<i>elsewhere</i>	en avant	<i>forward</i>
là-bas	<i>yonder</i>	partout	<i>everywhere</i>
en haut	<i>above</i>	ça et là	<i>here and there</i>
en bas	<i>below</i>	deçà et delà	<i>up and down</i>
à droite	<i>on the right</i>	delà, au delà	<i>on that side</i>
à gauche	<i>on the left</i>	alentour	<i>around</i>
à côté	<i>by the side of</i>	tout autour	
dessus	<i>above</i>	nulle part	<i>nowhere</i>
en dessus		là dedans	<i>within</i>
		jusqu'où	<i>how far</i>
		etc., etc.	

## § 423. Adverbs of Number.

premièrement	<i>first</i>	sixièmelement	<i>sixthly</i>
deuxièmement	<i>secondly</i>	septièmelement	<i>seventhly</i>
secondement		une fois	<i>once</i>
troisièmement	<i>thirdly</i>	deux fois	<i>twice</i>
quatrièmement		trois fois	<i>three times</i>
cinquièmement	<i>fifthly</i>	cent fois	<i>a hundred times</i>
		etc., etc.	

## § 424. Adverbs of Quality and Manner, etc.

comme	<i>as</i>	très	} <i>very</i>
comment	<i>how</i>	fort	
combien	<i>how much</i>	tout à fait	<i>quite</i>
beaucoup	<i>much</i>	environ	} <i>about</i>
plus	<i>more</i>	à peu près	
davantage		ainsi	<i>thus</i>
ne . . . guère	<i>not much</i>	aussi	<i>also</i>
trop	<i>too much</i>	également	<i>equally</i>
tant	<i>so much,</i> <i>so many</i>	plutôt	<i>rather</i>
		au plus	} <i>at the most</i>
autant	<i>as much</i> <i>as many</i>	tout au plus	
		au moins	<i>at the least</i>
si	<i>so, so much</i>	seulement	} <i>only</i>
assez	<i>enough</i>	ne . . . que	
peu	<i>little</i>	même	<i>even</i>
moins	<i>less</i>	volontiers	<i>willingly</i>
presque	<i>almost</i>	à dessein,	} <i>on purpose</i>
bien	<i>well</i>	exprès	
mal	<i>badly</i>	par hasard	<i>accidentally</i>
à bon marché	<i>cheaply</i>	tout à coup	<i>suddenly</i>
pêle-mêle	<i>confusedly</i>		
		etc., etc.	

## § 425. Adverbs of Affirmation and Negation.

oui	} <i>yes</i>	non	<i>no</i>
si		ne	<i>not</i>
certes	} <i>certainly</i>	nullement	<i>by no means</i>
certainement		ne . . . pas (§ 484)	<i>not</i>
assurément	} <i>truly</i>	ne . . . point	<i>not (not at all)</i>
vraiment		ne . . . rien	<i>nothing</i>
sans doute	<i>without doubt</i>	ne . . . jamais	<i>never</i>
ut-être	<i>perhaps</i>	ne . . . plus	<i>no more</i>
		etc., etc.	

## § 426. Formation of Adverbs.

A. Adverbs have been obtained from Latin particles, sometimes with, sometimes without, composition with other particles, etc. : *ou, loin, tandis, souvent, donc, mieux, non, ne, là, quand, y, hier, mal, ici, devant, demain, derrière, dessous, depuis, dessus, assez, ensemble, etc.*

B. Adverbs have been obtained from nouns and adjectives:

i. Adverbs obtained from oblique case (mostly accusative) of nouns or of adjectives, without preposition :

- (1) *Bas, bon, chaud, clair, expès, haut, mauvais, seul, vite, bref, faux, vrai.*
- (2) *Moult, (archaic) peu, trop.*
- (3) *Encore, lors.*

ii. Adverbs obtained from oblique cases of nouns and adjectives with accompanying prepositions—mostly *de, à, en, par*:

*de côté, de jour, davantage, (d'avantage), d'accord.  
à présent, à droite, à gauche, à l'anglaise, à l'avenir, à côté,  
à peine, à midi, à l'instant, alors, aval, à reculons, etc.  
environ, en vain, en face, en retard, en vérité, ensuite, etc.  
parmi, parfois, etc.*

iii. Adverbs formed by repetition of nouns : *côte à côté,  
tête à tête, vis-à-vis, etc.*

C. Adverbs have been obtained by composition of feminine adjectives with -ment. This suffix has its origin in *mente* (with a mind), the ablative case of the Latin feminine substantive *mens* (§ 435). *This is the only living mode of forming adverbs.*

<i>premier</i>	<i>premièrement</i>
<i>heureux</i>	<i>heureusement</i>
<i>doux</i>	<i>doucement</i>
<i>attentif</i>	<i>attentivement</i>
<i>etc., etc.</i>	

*Special Rules and Exceptions (§ 435).*

(a) Adjectives in *-ant* and *-ent*\* form their adverbs in *-amment* and *-emment* respectively: *as*, *constant*, *constamment*; *évident*, *évidemment*.

(β) Adjectives in *i*, *u*, *é*, now drop the *e* mute of the feminine: thus *rai* makes *raiment*; *absolu*, *absolument*; *modéré*, *modérément*.

But *beau*, *nouveau*, *fou*, *mou* (§ 147), regularly form their responding adverbs from the feminines *belle*, *nouvelle*, *folle*, *molle*. *Gai* still makes *gairement* or *gaîment*; *dû* makes *dûment*; *assidu*, *assidûment* (§ 56. iv.); *impuni* makes *impunément*.

(γ) *Traîtreusement* (*treacherously*), *gentiment* (*prettily*), *brièvement* (*briefly*), are anomalous forms.

(δ) The following Adjectives now take an acute accent over the final *e* when *-ment* is added:—

<i>commode</i>	<i>easy</i>	<i>commodément†</i>	<i>easily</i>
<i>conforme</i>	<i>suitable</i>	<i>conformément</i>	<i>suitably</i>
<i>aveugle</i>	<i>blind</i>	<i>aveuglément‡</i>	<i>blindly</i>
<i>énorme</i>	<i>enormous</i>	<i>énormément</i>	<i>enormously</i>
<i>immense</i>	<i>immense</i>	<i>immensément</i>	<i>immensely</i>
<i>opiniâtre</i>	<i>obstinate</i>	<i>opiniâtrément</i>	<i>obstinately</i>
<i>uniforme</i>	<i>uniform</i>	<i>uniformément</i>	<i>uniformly</i>
<i>commun</i>	<i>common</i>	<i>communément</i>	<i>commonly</i>
<i>confus</i>	<i>confused</i>	<i>confusément</i>	<i>confusedly</i>
<i>obscur</i>	<i>obscure</i>	<i>obscurément</i>	<i>obscurely</i>
<i>précis</i>	<i>precise</i>	<i>précisément</i>	<i>precisely</i>
<i>profond</i>	<i>profound</i>	<i>profondément</i>	<i>profoundly</i>
<i>importun</i>	<i>importunate</i>	<i>importunément</i>	<i>importunately</i>
<i>exprès</i>	<i>express</i>	<i>expréssément</i>	<i>expressly</i>

\* But *lent*, slow, and *présent*, follow the general rule.

These must not be confused with such words as *assurément* from *assurée*, where the *e* of the feminine has dropped out.  
*uglement* = *blindness*.

### § 427. Comparison of Adverbs.

Some Adverbs admit of degrees of comparison. Like Adjectives, they are compared by the help of *plus* or *moins*:

<i>doucement</i>	<i>plus doucement</i>	<i>le plus doucement</i>
	<i>moins doucement</i>	<i>le moins doucement</i>

The following Adverbs are anomalous. (Compare adjectives, § 191.)

<i>beaucoup</i>	<i>much</i>	<i>plus</i>	<i>lo plus</i>
<i>mal</i>	<i>badly</i>	<i>pis</i>	<i>le pis</i>
<i>peu</i>	<i>little</i>	<i>moins</i>	<i>le moins</i>
<i>bien</i>	<i>well</i>	<i>mieux</i>	<i>le mieux</i>

### NOTES AND ILLUSTRATIONS.

#### § 428. Demain, le lendemain.

*Demain* is from *de*, and *mane*, morning. In *le lendemain*, the morrow, the article occurs twice. Till the fifteenth century this word was correctly written *l'endemain* (*le en demain*).

L'endemain, ils se desancrerent. (FRÖISSART.)

Till the seventeenth century it was sometimes written in the old and correct way, sometimes as now. Compare *le lierre*, ivy (Lat. *hedera*), till the fifteenth century written without *l*: *feuillage de yeire*.

#### § 429. Naguère, naguères.

*Naguère* or *naguères* is an adverb compound, *ne*, *a* and *guère*. *Guère* = *beauconp*. Hence *naguère* = *n'a beauconp*. The whole phrase would stand thus in Modern French *il n'y a pas beaucoup de temps*.

*Guère*, or *guères*, is only employed now with a negative meaning, but originally *guère* had affirmative force only. Compare *jamais rien, personne*, etc. (§ 434).

Seigneur d'une ville non *gueres grande*.

(AMYOT, 16th cent.)

Je ne suis pas homme qui me laisse *gueres garotter le juge-ment*. (MONTAIGNE, 16th cent.)

#### § 430. Aujourd'hui.

*Aujourd'hui* = *au jour de hui*: *hui* is *hodie* (*to-day*). Hence *aujourd'hui* = *at the day of to-day*. Till the sixteenth century *hui* (*hodie*) was freely employed by itself:

Qu'il sort ainsi plus tost *huy que demain*.

(MABOT, 16th cent.)

It is so employed by La Fontaine: *Dans dix mois d'hui*.

§ 431. *Jamais, jadis, à jamais, déjà.*

*Ja* in each of these words is Latin *jam* (now). *Ja* was often used by itself in Old French. It is so employed by La Fontaine: Je l'ai *ja* dit d'autre façon.

*Jamais* is sometimes found in two distinct words in Old French:

*Ja de mon cuer n'istra (ne sortira) mais la semblance.*  
CUCY, 12th cent.)

*Déjà, already = dès ja:*

*Des ja y avait cinq ou six enseignes du roi.*  
(COMMINES, 15th cent.)

§ 432. *Or, lors, lors de, lorsque, lors même que, dès lors, désormais, dorénavant, encore,*

All have their origin in *hora, heure*:

*Or = heure. Lors = l'heure. Lors de = l'heure de. Dès lors = dès l'heure. Alors = à l'heure. Dorénavant* (Old French, *d'ore en avant*) = *de cette heure en avant. Désormais* (Old French, *dès or mais*) = *de cette heure en avant.*

*Encore* (Old French, *anc ore*) = *cette heure. Encore* now means  
(1) *à cette heure*: Cela dit, maître loup s'enfuit, et court *encore*.  
(2) *De nouveau*: J'ai couru une fois, et je courrai *encore*.

§ 433. *Devant and avant.*

*Devant* is mainly used in opposition to *derrière*, as an adverb of place, and *avant* in opposition to *après*, as an adverb of time; but they often interchange. This is true whether the words are employed as simple prepositions, as adverbs, as conjunctions with *que*, as substantives, or as adjectives.

*Avant*, used of place:

Mettre la fin *avant* le commencement. (LITTRÉ.)

N'allons point plus *avant*, demeurons, chère Oenone. (RACINE.)

Quelques-uns, passant plus *avant*, ont déclaré, etc. (PASCAL.)

Allez *en avant*. *En avant*, marche. *L'avant-bras. L'avant-garde*, etc.

*Devant*, used of time (more rare):

Une constance qu'il n'avait jamais comme *devant*. (HAMILTON.)

Si comme *devant* il vous faut encore suivre, j'y consens. (MOLIÈRE.)

Un peu *devant* sa mort. (BOSSUET.)

Devant ce temps (vingt ans) l'on est enfant. (PASCAL.)

Comme nous avons dit *ci-devant*. (LITTRÉ.)

Un *ci-devant* noble.

## § 434. Negation.

In Latin, *ne* is essentially the negative particle, all other negatives contain it : *nullus, neque, nec, neuter, non, nisi, nihil, nunquam, nemo, nusquam, nolo*, etc.

The French *ne*, obtained from Latin *non*, is similarly the particle to the influence of which all negatives can be traced ; unless we except *ni, nul, non*, which are derived directly from Latin *nec, nullus, non*.\*

If such words as *pas, point, personne, rien, jamais, etc.*, have any negative force, it is only by long association with *ne*, and by being constantly added to strengthen it. They are by nature affirmative, and can regain their affirmative meaning. Moreover, negation can be expressed by *ne* only.

<i>pas, a step</i>	Lat. <i>passus</i> (p. 38, note.)
<i>point, a point</i>	„ <i>punctum</i>
<i>rien, a thing</i>	„ <i>rem</i>
<i>personne, a person</i>	„ <i>persona</i>
<i>goutte, a drop</i>	„ <i>gutta</i>
<i>mie (archaic), a crumb</i>	„ <i>mica</i>
<i>jamais, ever</i>	„ <i>jam magis</i>
<i>aucun, some one</i>	„ <i>aliquis unus</i>

Compare English, *not a jot, not a bit, etc., not to care a straw, not to care a button, etc.*

## § 435. Adverbs in -ment.

The exceptions to the rule, that adverbs in *-ment* (§ 426) are formed from the feminine of the corresponding adjective, admit of various explanations—as usual each ‘irregularity’ has a *raison d'être*.

(1) ‘Adjectives in *-ant, -ent*, form their adverbs in *-amment, -emment* respectively; *constant, constamment; évident, évidemment*.’

Adjectives in *-ant, -ent*, are from Latin participial forms in *-antem, -entem*. Such words in Old French had but one form for the masculine and feminine (§ 207).

*Blanche (elle) fut et vermeille et plaisans† a devise.*

(*Berte*, 13th cent.)

(Il y) avoit une escarboucle *ardant*.

(*Romancero*, 12th cent.)

With *-ment* added this form was maintained.

*Je le connois évidamment.* (*Lai d'Amours*, 13th cent.)

In the sixteenth century an attempt was made to place those adverbs under the rule, which was then almost general (§ 207), viz., that of adding *e* to all feminine adjectives ; then only we find the form in *-ement*.

\* Compare English *none, naught, nor, neither, never*, etc., in which the Old English *ne* also enters.

† § 210. 2.

A return was eventually made to the older form; assimilation has supervened, and the forms appear as now.

*Lentement* is quite regular; the adjective is *lent*, from *lentus*, *lenta*.\*

(2) *Traîtreusement* was regularly formed from the adjective *traircux*, feminine *traircuse*, which has been displaced by the substantive forms *traître*, *trairesse* (§ 229).

(3) *Gentiment* is from *gentil* and *ment*. As *gentil* is from *gen-til-is*, the feminine was like the masculine in Old French (compare above, and § 207). The consonant *l* is very weak and is apt to drop out in pronunciation. (Compare § 116. 6.)

(4) *Brièvement* is from the adjective *bref*, *brière* (Lat. *brevis*), a dialectic variation of *bref*, *brève*. The Old French adverb was *briement* = *brie(f)mēt*. (Compare above.)

5. Some adjectives in *e mute* take an acute accent when *-ment* is added (§ 426). As explained in § 81, *e* is now sounded or not, according to the necessities of the case.

Adverbs form a good illustration. At one end of the scale we have complete elision of the *e*, at the other its accentuation:

<i>raie, vraiment</i> :	elided <i>e</i>
<i>gai, galement</i> or <i>gaiement</i> :	silent <i>e</i> —may be elided or not
<i>doux, doucement</i> :	silent <i>e</i>
<i>leste, lestement</i> ,	sounded <i>e</i> ( <i>je</i> )
<i>commode, commodément</i> ,	sounded <i>e</i> ( <i>été</i> ). †

\* *Présentement* is more difficult. It seems to have arisen from the usage in Old French of *present* as a substantive, *en present* = *présente*, the common form in Latin. In any case it is anterior to the sixteenth century. Is it the Latin ablative imported, *tel quel*, and *-ment* added? *Véhementement* would seem to be of this origin.

† Many an *e* which is now silent was distinctly pronounced in Old and Middle French (§ 81). We have not much direct evidence of the value attached to the medial *e* in Old French. But there is little doubt that its pronunciation depended more upon the position of the tonic accent, than upon the presence or absence of consonants after it. When *e* bore the tonic accent, whether it ended the syllable as *dete*, or was followed by a consonant as in *dete*, *debte*, no doubt the sound was that of the modern *é* or *ɛ*. This does not seem, however, to be the explanation of the accent in these adverbs. We owe it, to all appearance, to the necessity of pronouncing the *e* for the sake of the consonants. We find the connecting link in such words as *gouvernement*, *lestement*, etc., where *e* is not accented, but yet is distinctly sounded as *e* in *je*.

It is a common habit with Englishmen (and no doubt a natural one) to give the sound *é* (*ɛ*) instead of *e* (*je*). The *é* in *commurement*, etc., seems, so to speak, to be an illustration in France of the English mistake, not to have had its origin in the older speech.

## CHAPTER V.—PREPOSITIONS.

Many words are Adverbs or Prepositions according to use. Many Prepositions, with *que* added, form Conjunctions.

§ 436. Prepositions which may be said to govern the Accusative:

à	<i>to, at</i>	malgré	<i>in spite of</i>
après	<i>after</i>	moyennant	<i>by means of</i>
à travers	<i>through</i>	nonobstant	<i>notwithstanding</i>
attenant	<i>close to</i>	outre	<i>besides</i>
attendu	<i>in consideration of</i>	par	<i>by</i>
avant	<i>before</i>	par-delà	<i>beyond</i>
avec	<i>with</i>	par-deçà	<i>on this side</i>
chez	<i>at the house of</i>	par-dessus	<i>over</i>
contre	<i>against</i>	par-dessous	<i>under</i>
dans	<i>in</i>	par-devant	<i>before</i>
depuis	<i>since</i>	par-derrière	<i>behind</i>
derrière	<i>behind</i>	parmi	<i>among</i>
dès	<i>from</i>	pendant	<i>during</i>
devant	<i>before</i>	pour	<i>for</i>
durant	<i>during</i>	proche	<i>near</i>
derrière	<i>behind</i>	sans	<i>without</i>
en	<i>in</i>	sauf	<i>save</i>
entre	<i>between</i>	selon	<i>according to</i>
envers	<i>towards</i>	sous	<i>under</i>
environ	<i>about</i>	suivant	<i>according to</i>
excepté	<i>except</i>	supposé	<i>supposing</i>
(fors)		sur	<i>upon</i>
hormis	<i>outside</i>	touchant	<i>concerning</i>
hors		vers	<i>towards</i>

*cfr., cfr.*

**§ 437. Prepositional expressions which may be said to govern the Genitive:**

(a.) à cause de	<i>on account of</i>
à côté de	<i>by the side of</i>
à défaut de	<i>in the place of</i>
à force de	<i>by dint of</i>
à la faveur de	<i>by means of</i>
à la manière de	<i>in the manner of</i>
à la mode de	<i>after the fashion of</i>
à la merci de	<i>at the mercy of</i>
au deçà de	<i>on this side of</i>
au défaut de	<i>in the place of</i>
au delà de	<i>on that side of</i>
au dessus de	<i>upon, on the top of</i>
au devant de	<i>before, in front of</i>
au lieu de	<i>instead of</i>
au milieu de	<i>in the middle of</i>
au moyen de	<i>by means of</i>
au niveau de	<i>even to, at the level of</i>
au péril de	<i>at the peril of</i>
au prix de	<i>at the price of</i>
au risque de	<i>at the risk of</i>
au dépens de	<i>at the expense of</i>
en deçà de	<i>on this side of</i>
en dépit de	<i>in spite of</i>
en faveur de	<i>by favour of</i>
en présence de	<i>in presence of</i>
faute de	<i>for want of</i>
hors de	<i>out of</i>
pour l'amour de	<i>for the sake of</i>
<i>etc., etc.</i>	
(β.) à couvert de	<i>secure from</i>
à l'abri de	<i>sheltered from</i>
loin de	<i>far from</i>
<i>etc., etc.</i>	

(γ.)	à l'égard de à l'insu de à rebours de tout auprès de vis-à-vis de	<i>with regard to</i> <i>unknown to</i> <i>contrary to</i> <i>close to</i> <i>opposite to</i>
		<i>etc., etc.</i>
(δ.)	à l'exception de à l'exclusion de à la réserve de au dedans de au dehors de au dessous de auprès de autour de au travers de aux environs de le long de près de à la réserve de	<i>except</i> <i>excluding</i> <i>except</i> <i>within</i> <i>without</i> <i>under</i> <i>near</i> <i>around</i> <i>through</i> <i>round about</i> <i>along</i> <i>near</i> <i>excepting that</i>
		<i>etc., etc.</i>

### § 488. Formation of Prepositions.

Prepositions like Adverbs have been obtained from various sources :

1. Directly from Latin Prepositions, sometimes without composition : *sans, pour, entre, en, sur, de, à, par*, etc. ; sometimes with composition : *dans, depuis, avant, parmi, dès, derrière, dessus, dessous*, etc., etc.
2. From oblique cases of Nouns and Adjectives : sometimes with, sometimes without, composition with *de, à, etc.* : *chez, malgré, vis-à-vis, sauf, loin de, au dedans de, vis-à-vis de*, etc.
3. From French Nouns and Adjectives : *au lieu de, au bas de, à cause de, le long de, en faveur de, à la merci de*, etc., etc.
4. From the Imperative Mood : *voici, voilà.*
5. From the Past Participle used absolutely : *excepté, attendu, vu, hormis* (§ 456. 4).
6. From the Present Participle used absolutely : *touchant, pendant, suivant, moyennant, nonobstant.*

## CHAPTER VI.—CONJUNCTIONS.

§ 439. Conjunctions are of two kinds :

1. *Co-ordinate*, which join words and sentences, but do not influence mood.
2. *Subordinate*, which join sentences and do influence mood.

§ 440. The Co-ordinate Conjunctions are—

et	and
mais	but
et . . . et	both . . . , and
ou . . . ou	either . . . or
ni . . . ni	neither . . . nor
non seulement . . . mais encore	not only . . . but also
néanmoins }	nevertheless
cependant	
car	for
	etc., etc.

§ 441. The Subordinate Conjunctions are conveniently divided into *Conditional*, *Concessive*, *Consecutive*, *Final*, *Temporal*, *Causal*, *Comparative*. Most of these may be again divided into those with which the Indicative or Conditional is usual, and those with which the Subjunctive is usual (§ 467).

## CONDITIONAL.

*Indicative Mood.*

à condition que, *on condition that* sinon que, *if not that*  
si, *if*

*Subjunctive Mood.*

à moins que, <i>unless</i>	pourvu que, <i>provided that</i>
cas que, <i>in case that</i>	au cas que, <i>in case that</i>
que, <i>whether</i>	supposé que, <i>supposing that</i>
avant auxiliaires), <i>if</i>	pour peu que, <i>provided that</i>

## CONCESSIVE.

*Subjunctive Mood.*

nonobstant que, <i>although</i>	quoique, <i>although</i>
bien que, <i>although</i>	encore que, <i>even though</i>
pour peu que, <i>however little</i>	si peu que, <i>however little</i>

## CONSECUTIVE.

*Indicative Mood.*

que, <i>that</i>	de manière que, <i>so that</i>
de sorte que, <i>so that</i>	

*Subjunctive Mood.*

de manière que, <i>so that</i>	de sorte que, <i>so that</i>
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## FINAL.

*Subjunctive Mood.*

pour que, <i>in order that</i>	afin que, <i>in order that</i>
de peur que, <i>for fear that</i>	de crainte que, <i>lest</i>
que, <i>that</i>	

## TEMPORAL.

*Indicative Mood.*

après que, <i>after that</i>	aussitôt que, <i>as soon as</i>
dès que, <i>from the moment that</i>	d'abord que, <i>as soon as</i>
depuis que, <i>since</i>	lorsque, <i>when</i>
quand, <i>when</i>	pendant que, <i>while</i>
tandis que, <i>whilst</i>	tant que, <i>as long as</i>

*Subjunctive Mood.*

avant que, <i>before that</i>	jusqu'à ce que, <i>until</i>
en attendant que, <i>until</i>	

## CAUSAL.

*Indicative Mood.*

a cause que, <i>on account of</i>	parce que, <i>because</i>
attendu que, <i>seeing that</i>	d'autant que, <i>inasmuch as</i>
puisque, <i>since</i>	comme, <i>as</i>
vù que, <i>seeing that</i>	

\* Some Conjunctions take the Infinitive with *de*, but this depends upon construction.

## COMPARATIVE.

*Indicative Mood.*

<i>ainsi que, as well as</i>	<i>ainsi que, as</i>
<i>de même que, as, in the same way</i>	<i>à mesure que, in proportion as</i>
<i>autant que, as much as</i>	<i>au lieu que, instead of</i>
<i>comme si, as if</i>	<i>suivant que, in consequence of</i>
<i>selon que, according as</i>	

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## CHAPTER VII.—INTERJECTIONS.

§ 442. Interjections, as the name implies, are words thrown into a sentence without influencing its construction. They express :

Grief : *alas! hélas! aie! oh!* etc.

Joy : *ah! bon! hurrah!* etc.

Surprise : *ah! oh! hem!* etc.

Doubt : *bah!*

Disgust : *fi! fi donc! pouh!*

Silence : *chut! st!*

Laughter : *ah, ah! hi, hi! oh, oh!*  
etc., etc.

Various nouns, verbs, adverbs, etc., are employed as Interjections :

<i>bien!</i>	<i>à la bonne heure!</i>	<i>bravo!</i>	<i>well done!</i>	<i>all right!</i>
<i>allons!</i>	<i>courage!</i>	<i>en avant!</i>	<i>come!</i>	<i>cheer up!</i>
<i>ciel!</i>	<i>miséricorde!</i>		<i>O heavens!</i>	<i>mercy!</i>
<i>au feu!</i>	<i>au secours!</i>	<i>au voleur!</i>	<i>fire!</i>	<i>help!</i>
<i>tiens!</i>	<i>quoil!</i>	<i>vraiment!</i>	<i>here!</i>	<i>what!</i>
<i>par exemple!</i>			<i>indeed!</i>	
<i>gare!</i>			<i>mind!</i>	<i>look out!</i>
<i>silence!</i>	<i>paix!</i>		<i>be quiet!</i>	<i>silence!</i>
			<i>hush!</i>	
		<i>etc., etc.</i>		

## BOOK IV.—SYNTAX.

§ 443.—Syntax treats of sentences.\*

A sentence is simple or compound.

A simple sentence expresses but one thought, and has but one finite verb.

Two parts are necessary to every simple sentence :

A grammatical subject, of which something is said (predicated) ;

A grammatical predicate, which says (predicates) something of the subject.

All other words found in the simple sentence are only extensions of either the grammatical subject or of the grammatical predicate.

A compound sentence consists of two or more simple sentences.

Of these, one is the principal sentence, the others are co-ordinate or subordinate.

A co-ordinate sentence depends for its complete sense upon the principal sentence, but is not dependent upon it for its *construction*. A subordinate sentence depends upon the principal sentence, both for its complete sense and for its *construction*.

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\* In nearly all French Grammars, if not quite all, “*Uses of Words*” appear under “*Syntax*.” This is open to serious objection in itself, and is moreover contrary to the practice followed in the Grammars of other languages. Some uses of words are most conveniently placed under Accidence ; a few are on the border-land between Accidence and Syntax, and are perhaps more conveniently placed with the latter ; by far the largest number find their natural place in a Dictionary.

## CHAPTER I.—AGREEMENT.

## FIRST CONCORD: THE VERB AND ITS SUBJECT.

## § 444. General Rule.

The Verb agrees with its Subject \* in number and person :

<i>Je parlerai</i>	I shall speak
<i>Tu parleras</i>	Thou wilt speak
<i>Il parlera</i>	He will speak
<i>Nous parlerons</i>	We shall speak
<i>Vous parlerez</i>	You will speak
<i>Ils parleront</i>	They will speak

*On éleva une chapelle en commémoration de cet événement.* They raised a chapel in commemoration of this event. (PASCAL.)

*Je viens à vous ; car enfin aujourd'hui si vous m'abandonnez, quel sera mon appui ?* I come to you ; for in short, if now you abandon me, what will be my help ?

(RACINE.)

## § 445. Special Rules.

(a) Two or more singular subjects equal one in the plural, and require a plural verb.

*Patience et longueur de temps  
Font plus que force ni que rage.*

(LA FONTAINE.)

(b) If the persons differ, the verb agrees with the first person rather than with the second, and with the second rather than with the third. A pronoun in direct agreement with the verb is often added :

*Lui et nous sommes d'accord.  
He and we are agreed.*

\* When not otherwise stated, grammatical or word subject, and grammatical or word object, are always meant.

*Vous et moi partirons demain.*  
*You and I will set out to-morrow.*

*Vous et votre père, vous vous portez bien ?*  
*You and your father are well ?*

*Toi et lui, vous êtes d'accord.*  
*Thou and he are agreed.*

#### SECOND CONCORD: THE ADJECTIVE AND ITS NOUN.

##### § 446. General Rule.

An Adjective agrees with that to which it is in attribution.  
 This is true,

(a) Whether the Adjective is qualificative : *bon père, bonne mère, bons pères, bonnes mères* ; or determinative : *ce père, cette mère, ces pères, ces mères*.

(b) Whether the Adjective is an epithet : *le bon père, la bonne mère* ; or a complement : *le père est bon, la mère est bonne*.

(c) Whether the Adjective is an ordinary Adjective : *un beau jardin, une belle ville, le jardin est beau, la ville est belle* ; or a participial Adjective : *un jardin cultivé, un bruit effrayant, le jardin est cultivé, le bruit est effrayant, une terre cultivée, la chaleur est effrayante*.

(d) Whether the Adjective is in the Positive, Comparative, or Superlative degree : *une bonne maison, une meilleure maison, la meilleure maison*.

##### § 447. Special Rules.

1. Two or more singular Substantives (or their equivalents) equal one in the plural, and require the Adjective in the plural.

*Du pain et du vin excellents.*  
*La viande et la moutarde sont gâtées.*

2. If the genders differ, the Adjective is put in the masculine. The masculine noun is generally put near the Adjective :

*De la viande et du pain excellents.*

### § 448. Agreement of the Present Participle.\*

In French, the following rules are now observed in regard to the agreement of the Present Participle :—

1. If the Present Participle is more adjective than verb, it agrees like an adjective : *Une lionne vivante*, a living lioness.†
2. If the Present Participle is more verb than adjective, it does *not* agree : *Une lionne tremblant de fureur*, a lioness trembling with fury.

### § 449. Agreement of the Past Participle.\*

The Past Participle has *three* uses. In two of these uses it differs in no respect from an ordinary adjective. The examples already given will illustrate this sufficiently. Its third use needs detailed explanation. It is necessary to have a right understanding of what is meant by *active* and *passive*, *transitive* and *intransitive*, *direct* and *indirect object*.

1. A Verb is said to be in the *active* voice when the subject is *active*, i.e. does something : the woman killed the lioness ; the woman killed herself ; the woman died.

An Active Verb is said to be *transitive* when the action takes effect upon something called the Direct Object : ‡ the woman killed *the lioness*.

An Active Transitive Verb is called *reflexive* when the Subject and the Direct Object are one : the woman killed *herself*.

An Active Verb is said to be *intransitive* when the action does not take effect upon something : the woman died.

\* A Participle as its name implies, is partly a verb, partly an adjective.

† *Approchant, appartenant, dépendant, descendant, existant, participant, prétendant, ressemblant, résultant, sciant, subsistant, tendant*, agree more often than other participles. The reason is not apparent, unless it be the example set by some well-known authors (§ 457).

‡ See note, p. 290.

A Verb is said to be in the Passive Voice when the Subject is *passive*, i.e. does nothing: the lioness was killed by the woman.

2. The Direct Object in French usually follows the verb; sometimes it precedes the verb. L'homme a tué le *lion*, the man has killed the *lion*. L'homme l'a tué, the man has killed it. L'homme s'est tué, the man has killed himself. Quel gros *lion* l'homme a tué, what a large lion the man has killed. Voici le *lion que* l'homme a tué, here is the lion which the man has killed.

3. The Direct Object of an Active Transitive sentence becomes the Subject of the corresponding Passive sentence. Compare:

The woman has killed the *lioness*; the *lioness* was killed by the woman.

4. In a Passive sentence the Past Participle agrees with the Subject like any ordinary complement: (§ 446, b, c.)

La *lionne sera tuée*.

La *lionne sera morte*.

La *lionne sera grande*.

La *lionne sera effrayante*.

5. In an Active transitive sentence the Past Participle may be considered—

(a.) Either as being so far a verb as to govern the Direct Object, and yet so far an adjective as to agree with that Direct Object: \*

L'homme aura *tuée la lionne*.

(β.) Or as being (with the auxiliary) a verb governing the Direct Object,\* and as not being an adjective at all:

L'homme aura *tué la lionne*.

Till the 16th century the Past Participle was always made to agree with its Direct Object, as in (a) above. Then came a period of confusion in which some writers made the Past

\* See note, p. 290.

Participle agree, and some did not. At last the practice settled down into the following form:—

1. *The Past Participle agrees with its own Direct Object,\* when that Direct Object comes BEFORE it. The Past Participle is then treated as both adjective and verb.*

Ne craignez pas la lionne, l'homme *l'a tuée.*

Ne craignez ni le lion ni la lionne, l'homme *les a tués.*

Quelle grande *lionne* l'homme *a tuée.*

Quels beaux *lions* l'homme *a tués.*

Voici la lionne *que* l'homme *a tuée.*

Voici le lion et la lionne *que* l'homme *a tués.*

2. *The Past Participle does not agree with its own Direct Object,\* when that Direct Object comes AFTER it. The Past Participle is then treated as a verb only.*

L'homme *a tué la lionne*; ne la craignez pas.

L'homme *a tué le lion et la lionne*; ne les craignez pas.

L'homme *a tué cette grande lionne.*

L'homme *a tué ces beaux lions.*

L'homme *a tué la lionne que voici.*

L'homme *a tué le lion et la lionne que voici.*

#### THIRD CONCORD: THE RELATIVE AND ITS ANTECEDENT.

§ 450. The Relative agrees with its Antecedent in gender and number. In case, it depends upon its own clause.

Le monsieur, *qui* demeure là, est mon ami. The gentleman, who lives there, is my friend.

Les messieurs, *qui* demeurent là, sont mes amis. The gentlemen, who live there, are my friends.

L'argent, *que* ce monsieur lui a donné, est perdu. The money, which that gentleman has given him, is lost.

#### FOURTH CONCORD: APPOSITION.

§ 451. A Noun or Pronoun agrees in case with that to which it is in apposition.

<i>Il fut mon ami</i>	He was my friend
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<i>L'état, c'est moi</i>	I am the state
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\* See note, p. 290.

## NOTES AND ILLUSTRATIONS.

*FIRST CONCORD.*

## § 452. Composite Subject (§ 445).

“Two or more singular subjects equal one in the plural, and require a plural verb.” This is generally true, but sometimes the verb is put in the singular: the sense is followed rather than the form.

(a) *Two or more singular subjects may form one complex singular idea:*

Dans tous les âges de la vie, l'amour du travail, le goût de l'étude est un bien. (MARMONTEL.)

Sa piété et sa droiture lui attire ce respect. (BOSSUET.)

Leur défaite et leur ignominie leur fit plaisir. (ROLLIN.)

Le bien et le mal est dans ses mains. (LA BRUYÈRE.)

Chaque âge et chaque nation a vu des esprits vains et superbes. (MASSILLON.)

Bien écouter et bien répondre est une des plus grandes perfections qu'on puisse avoir dans la conversation.

(LA ROCHEFOUCAULD.)

(b) *The verb may agree with the nearest subject, and be understood with the rest:*

Le besoin, la raison, l'instinct doit nous porter à faire nos moissons plutôt qu'à les chanter. (VOLTAIRE.)

Ce sacrifice, votre intérêt, votre honneur, Dieu vous le commande. (DOMÈGNE.)

Louis, son fils, l'état, l'Europe est dans vos mains.

(VOLTAIRE.)

(c) *When two or more singular subjects are connected by ‘ni’ or ‘ou’, the agreement depends more on sense than on form:*

Ni l'homme ni aucun animal n'a pu se faire soi-même.

(VOLTAIRE.)

Ni l'or ni la grandeur ne nous rendent heureux.

(LA FONTAINE.)

La Fontaine fut oublié ainsi que Corneille, ni l'un ni l'autre n'étaient courtisans. (LA HARPE.)

Je demanderai si vous voudriez que ni votre débiteur, ni votre procureur, ni votre notaire ne crussent en Dieu. (VOLTAIRE.)

Le temps ou la mort sont nos remèdes. (J. J. ROUSSEAU.)

Ou ton sang ou le mien lavera cette injure. (VOLTAIRE.)

Tout le bien ou tout le mal qu'on dit d'un homme qu'on ne connaît pas, ne signifie pas grand'chose. (J. J. ROUSSEAU.)

The mechanical rule usually given may be sometimes of service : 'Two subjects joined by *ou* or *ni* require a verb in the plural, unless the sense excludes one of the subjects :'

Ni lui ni son père ne sera ambassadeur à Paris.

Ni lui ni son frère ne seront ambassadeurs.

But this rule will not explain every instance. According to formal grammar, the singular alone is right in every case.

(d) The same neglect of "rule" is observable in the following :

La vérité, comme la lumière, est inaltérable, immortelle.

(B. DE ST. PIERRE.)

La vérité, comme la reconnaissance, m'obligent à dire, etc.  
(ID.)

L'histoire, ainsi que la physique, n'a commencé à se débrouiller que sur la fin du scizième siècle. (VOLTAIRE.)

Dans l'Egypte, dans l'Asie et dans la Grèce, Bacchus, ainsi qu'Hercule, étaient reconnus comme demi-dieux.

L'un et l'autre à mon sens ont le cerveau trouble.

(BOILEAU.)

L'un et l'autre rival s'arrêtant au passage,  
Se mesure des yeux, s'observe, s'envisage.

(ID.)

### § 453. Impersonal Subject.

*Ce* employed substantively takes a plural verb, only when the substantive which follows, is third person plural : that is, only when the appositional complement has a plural *form*, is the attraction sufficiently strong to overcome the influence of *ce*, a word by nature singular :

Ce sont mes parents. Ce sont eux.

C'est mon père et ma mère. C'est moi et lui. C'est nous.

This is the rule which is generally followed by modern writers. But till quite lately more liberty was given ; and rightly, for it is evident that the complement is as much a true subject as the *ce*.\*

The following examples are contrary to modern usage :—

C'est de grandes richesses (LA BRUYÈRE.)

C'était les petites îles. (BUFFON.)

Ce n'est pas les Troyens. (RACINE.)

Ce n'est pas eux. (VOLTAIRE.)

C'est donc les dieux. (FÉNELON.)

Les juges se placèrent. C'étaient le linot, le serin, le rouge-gorge et le tarin. (FLORIAN.)

Ce n'étaient ni le même homme, ni les mêmes juges.

(MIRABEAU.)

But the same writers constantly follow the modern agreement. The present absolute rule was unknown to them.

\* It has been already mentioned (§ 299, note) that in Old French the complement not only regulated the number, but the person : *Se c'estes vous* (*Berte*) = *Si c'est vous* ; *Ce ne sui-je pas* (*Berte*) = *ce n'est pas moi*. *Ce ie* (*Louis XI.*) = *C'est moi*.

**§ 454. Subject, a Collective Noun or Word of Quantity.**

To Collective Nouns are closely allied such Words of Quantity as *assez*, *trop*, *beaucoup*, etc.

A 'Word of Quantity' is almost always accompanied by a partitive genitive, expressed or understood, upon which more or less of the sense depends, and which, with the word of quantity, may be said to form one word. This partitive genitive nearly always attracts the verb into agreement with it: sense is preferred to form. If there is no genitive, there is no difficulty; the verb is always put in the singular.

In Collective Nouns so accompanied, it is not always easy to decide whether to make the verb agree with the real grammatical subject, or with the attributive genitive. As with words of quantity, the agreement is generally, though less often, with the partitive genitive.

(a) *Words of Quantity with Attributive Genitive.*

*Assez de gens méprisent le bien, mais peu savent le donner.*

(LA ROCHEFOUCAULD.)

*Bien des gens ne peuvent rendre compte de leurs voyages.*

(BERN. DE ST. PIERRE.)

*Le peu d'habitants que la guerre a laissés dans cette ville, ne sont pas à craindre.*

(LITTÉRÉ.)

*Le peu d'habitants que la guerre a laissé, empêche de garder les murailles.*

(LITTÉRÉ.)

*Tant de coups imprévus m'accablent.*

(RACINE.)

*Beaucoup de maladies de nos villes sortent des voiries qui sont placées dans le voisinage, et des cimetières situés autour de nos églises.*

(B. DE S. PIERRE.)

*Combien de gens s'imaginent avoir de l'expérience, par cela seul qu'ils ont vieilli.*

(STANISLAS.)

*Assez d'autres viendront, à mes ordres soumis.*

(RACINE.)

*Des enfants qui naissent, la moitié tout au plus parvient à l'adolescence.*

(J. J. ROUSSEAU.)

(b) *Collective Nouns with Attributive Genitive.*

*Une multitude de sentinelles ont infesté les campagnes.*

(LITTÉRÉ.)

*Une multitude de sentinelles a infesté les campagnes.* (ID.)

*Une nuée de barbares désolèrent le pays* (Académie.)

*Une nuée de traits obscurcit l'air et couvrit les combattants.*

(FÉNELON.)

*Les uns coururent se jeter dans la rivière de Narva, et une foule de soldats y fut noyée.*

(VOLTAIRE.)

*Une foule de citoyens ruinés remplissaient les rues de Stockholm.*

(ID.)

*Je suis charmé du progrès qu'un petit nombre d'auteurs ont donné à notre poésie.*

(FÉNELON.)

*Un long amas d'honneurs rend Thésée excusable.*

(RACINE.)

**§ 455. Agreement of Verb in Relative sentence.**

"The Relative agrees in number and person with its antecedent." Therefore, when the Relative is the Subject of the Subordinate clause, the verb should be in the same number and person as the antecedent. Compare : *toi qui l'as fait* and *tu l'as fait*; *lui qui gouverne l'univers* and *il gouverne*.

The various cases already given of agreement in the Principal sentence, apply to the Relative, and need no separate explanation. In only one or two instances is there any special difficulty :

(a) It has been shown (§ 453) that, even in a Principal sentence and in close proximity to its verb, *ce*, as grammatical Subject, does not always attract the verb into the same number as itself, but that the verb sometimes agrees with the appositional complement. In the Relative sentence, the influence of *ce* is necessarily still weaker; the relative and the verb always agree with the complement.

C'est nous qui *renons*.      C'est vous et lui qui *venez*.  
 Serait bien moi qui me *tromperais*.      (MOLIÈRE.)  
 C'est moi qui *suis* Guillot, berger de ce troupeau.  
 (LA FONTAINE.)

(b) If instead of *ce* or *il* (third person) we have *je*, *tu*, *nous*, *vous* (first and second person), and instead of a complement of the second and third person, we have a noun or adjective, will the relative assume the number and person of the complement, or of *je*, *tu*, *nous*, *vous*? No definite answer can be given; many examples can be found of either agreement :

Je suis tenté de croire que *vous êtes* Minerve, qui *êtes* venue  
 sous la figure d'homme construire la ville.      (FÉNELON.)

Vous êtes toujours ce modeste Virgile, qui *eut* tant de peine  
 à se produire à la cour d'Auguste.      (FÉNELON.)

Vous êtes un jeune chêne qui *essuyez* une tempête et moi je  
 suis un vieux arbre qui *n'a plus* de racine.      (VOLTAIRE.)

Je ne suis géant ni sauvage.  
 Mais chevalier errant qui *rends grâce* aux dieux.  
 (LA FONTAINE.)

De tels secrets je ne me pique  
 Comme *homme simple* et qui *vit à l'antique*      (ID.)

(γ) Such examples as the following can only be explained by supposing that the Relative was often regarded as by nature third person,\* and independent of the antecedent.

Hélas ! ce n'est pas moi qui le *connoit*, Madame ;  
 C'est ma femme.†      (MOLIÈRE.)

\* Compare Abbott's *Shakesperian Grammar*, pp. 167—169.

† *Connais* is found in most modern editions. Despois puts *connoit*, and appends the following note: " *Connoist à la troisième personne* 2, 65, 66, 66<sup>2</sup>, 73, 74, 82). *Connoy ou connoi* (1675 A, 84 A, 1710).—*Connois* 1692, puis à partir de 1718."

Nous chercherons partout à trouver à redire,  
Et ne verrons que nous qui sachent bien écrire.

(MOLIÈRE.)

Je vous demande, si c'est vous qui *se nomme* Sganarelle . . .  
En ce cas, c'est moi qui *se nomme* Sganarelle. (Id.)  
Je ne vois plus que vous, qui la *puisse* défendre.

Il n'avait que moi, qui *pût* la secourir. (RACINE.)  
(VOLTAIRE.)

### SECOND CONCORD.

#### § 456. Instances of Anomalous Agreement.\*

##### 1. NU.

*Nu* never agrees when it forms a compound word with the following substantive : *nu-tête*, *nu-pieds*, etc. But it agrees under other circumstances : *Il a les pieds nus*, *il a la tête nue*, etc. This rule is modern.

(Le comte de Flandre) veut que tout homme de la ville de Gand . . . soient tous nuds en leurs linge robes, *nuds chefs* et *nuds pieds*. (FROISSART, 15th cent.)

Sortir en la rue *nue teste*. (CALVIN, 16th cent.)  
Elle monta seule, et *nus pieds* sur l'échelle.  
(SÉVIGNE, 17th cent.)

##### 2. DEMI.

*Demi*, like *nu*, does not agree, when with the following substantive it forms a compound word : une *demi-heure*; une *demi-livre*, etc.

But it agrees when the noun is understood : une *heure et demie*; une *livre et demie*. This rule, also, is modern.

*Demie Espagne* (il) vous velt (veut) enfin doner.  
(Ch. de Roland, 11th cent.)

Marcher d'une *demie lieue* devant quelqu'un.  
(MONTESQUIEU, 17th cent.)

##### 3. FEU (deceased).

The agreement of *feu* is very strange. *Feu* can be placed before the article and the noun, or immediately before the noun : in the former case it is invariable ; in the latter it agrees ; *feu la reine* ; *la feue reine*.

Till about the end of the 15th or the beginning of the 16th century, *feu* differed in no respect from any other adjective either in position or agreement.

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\* See also §§ 207, 225, 239.

Pur que portai (eus-je un enfant) dolente, mal feude.  
*(Chanson de St. Alexis, 11th cent.)*

Les biens de feuue Maroie de Ransart.  
*(14th cent. in ROQUEFORT.)*

Feue de tres recommandable memoire madame l'archi-  
 duchesse d'Autriche. *(Ceremonies de France, 16th cent.)*

A la cruelle bataille devant Constantinople moururent, feuz  
 de bonne memoire, les roys Lisuart et Perion.  
*(D. Flores de Grece, 16th cent.)*

Then doubt seems to have arisen as to its origin.\* Some  
 maintained that it came from *fuit*, like the Italian *fu*, and that  
 therefore it should not agree as an adjective. It would seem also  
 that it is to this supposed etymology, that we owe the anomalous  
 position of *feu* in *feu le roi*, etc. The present rule of agreement  
 established itself very slowly, for in the Dictionary of the Aca-  
 demy of the year 1694, it is distinctly said that *feu* should agree  
 under any circumstances. There is no sign of the modern rule  
 till the edition of 1762.

#### 4. EXCEPTÉ, SUPPOSÉ, VU, COMPRIS, CI-JOINT, CI-INCLUS, etc.

These words are in reality Past Particiles (§ 438), and as  
 such obey the rules of agreement usual with adjectives (§ 446). But sometimes they have the force of particles; sometimes  
 they have an indefinite reference which destroys the necessity  
 of agreement. The formal rule stands thus: *When they follow  
 the noun, they agree; when they precede the noun, they do not  
 agree.* Examples:—

Vous trouverez ci-joint la copie de la lettre de remerciement.†  
*(J. J. ROUSSEAU.)*

Je vous recommande les cinq lettres ci-incluses.  
*B. DE ST. PIERRE.)*

Sans armes, excepté la croix du Sauveur. *(FÉNELON.)*

Meurent les protestants, les princes exceptés.  
*(M. J. CHENIER.)*

Examples seem wanting to illustrate their uses in older  
 French; but if one can judge by *excepté*, no such distinction  
 was known till modern times.

Exceptees les forteresses. *(FROISSART.)*

\* It probably comes from Low Latin adjective *fatus*, from *fatum*. See the first example above, where the sense of *feude* is evidently *fated*.

† *Ci-jointe*, *ci-incluse*, etc., are often written when, as in this case, there is an article before the noun.

**§ 457. Agreement of the Present Participle.**

In Old and Middle French the Present Participle\* was always treated as both verb and adjective, and was made to agree as an adjective under all circumstances.†

*Les Lacedemoniens aimants* mieux que leurs citoyens, etc.  
 (AMYOT, 15th cent.)

*Elles sont femmes bien entendantes* les beaux droicts.  
 (RABELAIS, 16th cent.)

*Si vos yeux penetrants* jusqu'aux choses futures.  
 (MALHERBE, 16th cent.)

*Plusieurs ayant voulu.* (MONTAIGNE, 16th cent.)

The Academy laid down the rule as we now have it, in 1679, but it seems to have been more or less followed, for some time before. It is impossible to say positively when it was generally acknowledged; that during the seventeenth and eighteenth century it was often consciously disobeyed is evident :

*Je les lui offris tous ensemble comme ne faisants qu'un même corps, et n'agissants que par un même esprit.*  
 (PASCAL, 1659.)

*Lesquels signes le dénotent très affecté de cette maladie, procédante du vice des hypochondres.* (MOLIÈRE.)

*N'étant point de ces rats qui les livres rongeants.*  
 (LA FONTAINE.)

*Et plus loin les laquais, l'un l'autre agaçants.* (BOILEAU.)  
*De deux alexandrins côté à côté marchants,*  
*L'un sert pour la rime, et l'autre pour le sens.* (VOLTAIRE.)

*C'est ainsi que devraient naître ces âmes vivantes d'une vie brute et bestiale.* (BOSSUET.)

*Il y a des peuples qui vivent errants dans les déserts.*  
 (BERNARDIN DE ST. PIERRE.)

*Pleurante à mon départ que Philis est belle.* (VOLTAIRE.)

*N'entends-tu pas de loin la trompette guerrière ;*  
*Les cris des malheureux roulants dans la poussière.* (ID.)

\* Must not be confused with the gerund (§ 367).

† But in Old French this agreement is sometimes hidden, for it must be recollected that in Latin a present participle is an adjective of two terminations, and that in Old French all such adjectives had the same form in the feminine as in the masculine (see §§ 207, 212). Hence in Old French the participle assumed *s* (or *z*) as a mark of the subjective singular and objective plural: the masculine and feminine had the same form. The use of *e* began in the fourteenth century (see § 207).

*Calypso aperçut des cordages flottants sur la côte.*  
 (FÉNELON.)

*Les enfants de Louis descendants au tombeau  
 Ont laissé dans la France un monarque au berceau.*  
 (VOLTAIRE.)

*Tous ces ruisseaux de sang sortants de la statue.* (ID.)  
*Quelques races d'hommes ou d'animaux approchant de*  
*l'homme.* (ID.)

*Pise, ville dépeuplée, dépendante de la Toscane.* (ID.)  
*Des créatures immortelles participantes de la divinité.*  
 (FÉNELON.)

*Une ville appartenante aux Hollandais.* (VOLTAIRE.)  
*Quelques officiers appartenants aux premières familles*  
*d'Athènes.* (BARTHÉLEMY.)

*Tous les seigneurs de la cour séants dans le parlement.*  
 (MIRABEAU.)

*Des peuples ne subsistant que de brigandages.*  
 (BARTHÉLEMY.)

No doubt some of the above can be defended even according to the most absolute reading of the modern rule (§ 448). But it is doubtful whether the writers themselves would have attempted so to defend them. More probably they, with eyes open, followed the old agreement.\* From each of these authors could be obtained examples in which the Participle does not agree.

Littré's observations on this point are just: they would apply to other difficulties which French grammarians have manufactured. "La démarcation que les grammairiens ont tirée entre l'adjectif verbal en *-ant* et le participe présent est souvent très manifeste, mais quelquefois aussi elle est très subtile. Dans tous les cas elle n'apporte ni clarté, ni utilité à la langue; il n'a pas été bon de changer l'ancienne règle, qui, émanant directement du latin, avait duré six ou sept siècles, et d'allonger, par une décision arbitraire, la classe déjà trop étendue, des archaïsmes mis hors de service." Génin is even more severe: "En somme, on trouve que l'invariabilité absolue du participe ne s'est guère établie que dans le courant du dix-huitième siècle, et que la distinction entre ce participe et l'adjectif verbal est du dix-neuvième. Jusque là, on ne savait ce que c'était que 'adjectif verbal.' Ce sont des grammairiens très-modernes qui ont enrichi notre langue de ces distinctions souvent insaisissables, et de ces difficultés de participes parfois insolubles."

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\* See note †, p. 292.

## § 458. Agreement of Past Participle in Active Sentence.

In theory the past participle is an adjective and nothing more. The transitive verb is *avoir*, and it is *avoir* which governs the Direct Object. Although we have in this government by *avoir*, and in the purely passive (or adjectival) force of the Past Participle, the origin of the agreement mentioned in § 449, there is very great difficulty in explaining the numerous constructions in which the Past Participle appears, upon any other supposition than that the passive (or adjectival) meaning has been partially absorbed into the verbal compound,\* and that it is now the Past Participle, and not '*avoir*', which governs the Direct Object. The Past Participle *may* have been consciously employed with passive force till the end of the 16th or the beginning of the 17th century, when an arrangement of words now forbidden was still allowed: thus, *l'homme aura la lionne tuée* might till then mean what it now always does mean, *the man will have (= possess) the lioness killed (= the killed lioness)*, or, *the man will have killed the lioness*. Examples abound in which the ambiguity which eventually caused this construction to be employed with the former meaning only, is more or less apparent:

- J'ai leur *créudité*, sous cet habit *trompéée*. (CORNEILLE.)  
 Le seul amour de Rome a sa *main animée*. (ID.)  
 Et m'a droit dans ma chambre, une *boîte jetée*. (MOLIÈRE.)  
 Un homme . . . dans le plus bel endroit, a la *pièce troublée*. (ID.)  
 A ce propos, voici l'*histoire qu'il m'a dite*  
 Et sur qui, j'ai tantôt notre *fourbe construite*. (ID.)  
 Il avait dans sa terre une *somme enfouie*. (LA FONTAINE.)

\* "The primary meaning of the word *have* is 'possession.' It is easy to see how 'I *have* my arms stretched out' might pass into 'I *have* stretched out my arms,' or how in such phrases as 'he *has* put on his coat,' 'we *have* eaten our breakfast,' 'they *have* finished their work,' a declaration of possession of the object in the condition denoted by the participle, should come to be accepted as sufficiently expressing the completed act of putting it into that condition: the present possessive, in fact, implies the past action; and if our use of *have* were limited to the cases in which such an implication was apparent, the expressions in which we used it would be phrases only. When, however, we extend the implication of past action to every variety of cases, as in 'I *have* discharged my servant,' 'he *has* lost his breakfast,' 'we *have* exposed their errors,' when there is no idea of possession for it to grow out of; or, with neuter verbs, 'you *have been* in error,' 'he *has* come from London,' 'they *have gone* away,' where there is even no object for the *have* to govern; where condition, and not action, is expressed; and 'you *are* been,' 'he *is* come,' 'they *are* gone,' would be theoretically more correct (as they are alone proper in German);—then we have converted *have* from an independent part of speech into a fairly formative element."—WHITNEY.

Whatever may be the truth as to the way in which the Participle was looked at in Old French, it was always made to agree with the Direct Object, whether that Direct Object preceded or not. The modern rule, even in germ, dates no further back than the 16th century.

A grant honur puis les ont enterez (enterrés.)  
(Ch. de Rol. 11th cent.)

Et Bramidone les turs (tours) li ad rendues. (Id.)

*Vendus (il) nous a par male traïson.* (Ronc. 12th cent.)

*Nos avons veues vos lettres.* (VILLEHARDOUIN, 13th cent.)

Amyot seems first to have given the example of the modern agreement. Marot eventually followed and taught the new concord, although he had neglected it in his earlier writings. To him we owe the following lines, in which the principle followed by Amyot and by himself is stated.

Enfans oyez une lecon,  
Nostre langue a ceste facon,  
Que le terme qui va devant,  
Volontiers regit le suivant.  
Les vieux exemples\* ie suivray,  
Pour le mieulx : car a dire vray,  
La chanson fust bien ordonnee,  
Qui dict, *Mamour vous ay donnee*.

\* \* \* \*

Voila la force que possede,  
Le femenin quand il precede.  
Or prouverai par bons tesmoings,  
Que tous pluriels n'en font pas moins.  
Il fault dire en termes parfaicts,  
*Dieu en ce monde nous a faicts*,  
Fault dire en parolles parfaictes,  
*Dieu en ce monde les a faictes*,  
Et ne fault point dire en effaict  
*Dieu en ce monde les a faict*,  
Ne nous a faict pareillement  
Mais nous a faicts, tout rondement.  
etc.

\* It is not very clear what Marot means by *vieux exemplaires*, for the Past Participles always agreed; perhaps he means that some writers before him had set him the example. This was true.

Till at least the end of the seventeenth century, the rules laid down by Amyot and Marot were often either misunderstood or purposely neglected. Compare *Present Participle*, § 454.

Tant par les merveilleux voltigemens qu'il avoit *faict*, que par les propos qu'il avoit *tenu*. (RABELAIS, 16th cent.)

Les plus belles victoires que le soleil ayc oncques *veu*. (MONTAIGNE, 16th cent.)

Mignonne allons voir si la rose

Qui ce matin avoit *desclose*

Sa robe de pourpre.au soleil. (RONSARD, 16th cent.)

Les habitants nous ont *rendu* maîtres de la ville.

(VAUGELAS, 17th cent.)

Here *maîtres de la ville* is treated as the Direct Object. This of course can be defended, but it is contrary to modern practice.

Là par un long récit de toutes les misères

Que, durant notre enfance, ont *enduré* vos pères.

(CORNEILLE.)

(HIPPOLYTE.)

Si lorsque mes amants sont devenus les vôtres,

Un seul m'eût consolé de la perte des autres.

(*L'Etourdi* v. 13.)

(ARNOLPHE à AGNÈS.)

L'air dont je vous ai *vu* lui jeter cette pierre

(*Ec. des Fem.* iii. 1.)

(ELMIRE.)

Aurais-je pris la chose ainsi qu'on m'a *vu* faire.

(*Tartufe* iv. 5.)

Maintenant vous serez un marchand d'Arménie

Qui les aurez *vu* sains l'un et l'autre en Turquie.\*

(*L'Etourdi* iv. 1.)

Après quinze ou vingt ans qu'on les a *cru* perdus.\*

(*Id.*)

\* The dates given by Despois, in his edition of Molière, illustrate in the most satisfactory way the gradual growth of the modern absolute rule. He gives as a note to these lines, "Les éditions antérieures à 1730 donnent *veu* (*vu*), sans accord. Toutes, y compris 1734 et même encore 1773, écrivent *cru* *perdus*." In the edition of 1663 the lines run thus :

Maintenant vous ferez vn Marchand d'Armenie

Qui les aurez *veu* fains lvn et l'autre en Turquie.

\* \* \* \* \*

Après quinze ou vingt ans qu'on les a *cru* perdus.

Molière as a rule follows the modern agreement.

Je m'en vais reparer l'erreur que j'ai commise.

I'ay détourné le coup, & tant fait que par crainte

Le pauvre Trufaldin l'a *retenue*.

Je l'avoüeray, mes yeux obseruoient dans les vostres

Des charmes qu'ils n'ont point trouuez dans tous les autres.

*EXAMPLES OF THE MODERN AGREEMENT.*

The difficulty is always the same, viz., to find the exact word which is the grammatical Direct Object of the Participle. Nothing but the most careful analysis will prevent mistakes; "rules" are useless.

The following examples are classified under four heads:—

- A.* Verb Active, but Intransitive, and without Direct Object.
- B.* Verb Active and Transitive, but with Direct Object after the Participle.
- C.* Verb Active and Transitive, and with Direct Object before the Participle.
- D.* Intransitive verbs which employ *être* (§§ 333, 371).

**A.***Verb Active, but Intransitive, and without Direct Object.*

- (1) Vous riez: écrivez qu'elle a ri. (RACINE.)  
     Mes amis ont parlé. (VOLTAIRE.)  
     Il voit que ses chansons ont réussi. (ST. BEUVE.)  
     Nos aieux n'ont vaincu que pour lui. (VOLTAIRE.)  
     Les mystiques qui ont existé dans presque tous les âges. (MERLE D'AUBIGNÉ.)
- Des hommes de lettres et des hommes du monde qui ont brillé au commencement de notre siècle. (SR. MARC GIRARDIN.)
- (2) Je regrette les nombreuses années que j'ai vécu sans pouvoir m'instruire. (J. J. ROUSSEAU.)  
     (Que, accusative of duration of time, and not direct object of *vécu*.)
- Tous les jours que la pluie a duré.  
     (Que, accusative of duration of time, and not direct object of *duré*.)
- Les deux heures que le malade a dormi.  
     (Que, accusative of duration of time, and not direct object of *dormi*.)
- Les deux lieues que vous avez marché vous ont fatigué.  
     (Que, accusative of measure, and not direct object of *marché*.)
- (3) Ils se sont parlé. (*Se*, indirect object.)  
     Ils se sont nu. (*Se*, indirect object.)  
     Ces dames ne se sont pas convenu. (LITTRÉ.)  
     Elle s'est déplu aussitôt qu'elle connut ses défauts. (BOURDALOUÉ.)

## (4) Quelle chaleur il a fait.

(Verb intransitive and impersonal. There are two subjects, *chaleur* and *il*. Compare ordinary transitive use: *Les grands feux qu'il a faits.*)

Quels feux d'artifice il y a eu.

(Verb intransitive and impersonal. There are two subjects: *feux* and *il*. Compare ordinary transitive use: *Les feux d'artifice qu'il a eus.*)

Quelle persévérance il a fallu.

(Verb intransitive and impersonal. There are two subjects: *persévérence* and *il*.)

## (5) Des trente kilogrammes que cet enfant a pesé, il en faut retrancher plusieurs, pour avoir son poids après la maladie dont il sort. (LITTÉRÉ.)

*Peser*, verb intransitive. Compare transitive use: *Dix trente kilogrammes que j'ai pesés un à un, pour en déterminer le poids exact.* (ID.)

## (6) La somme qu'a valu, il y a dix ans, ce domaine.

*A valu* = *was worth*, intransitive verb. Compare transitive use: *Les honneurs que j'ai reçus, c'est mon habit qui me les a valus (= has procured).* (J. J. ROUSSEAU.)

## (7) Les vingt mille francs que cette maison m'a coûté. (ACADEMIE.)

In most grammars *coûté* is treated as a pure intransitive verb, but many examples can be given of its transitive use:

Après tous les ennuis que ce jour m'a coûtés. (RACINE.)

Cinquante mille familles seraient riches des sommes que cette maison a coûtées. (J. J. ROUSSEAU.)

Il mérite surtout les pleurs qu'il m'a coûtés. (VOLTAIRE.)

(8) (*En* = of him, of her, of it, of them. See § 282.)

Il a, lui seul, fait plus d'exploits que les autres n'en ont fait.

Voyez ces fleurs, en avez-vous cueilli. (LITTÉRÉ.)

Que j'ai d'envie de recevoir de vos lettres! Il y a déjà une demi-heure que je n'en ai reçu. (SÉVIGNE.)

(*En* has occasionally been treated as a direct object.)

Vous critiquez nos pièces de théâtre avec l'avantage, non seulement d'en avoir vues, mais encore d'en avoir faites. (D'ALEMBERT.)

Cependant Frosine, j'en ai soixante bien comptés.

(MOLIÈRE.)

For examples of Participle with Infinitive following, see C. 4, below.

## B.

*Verb Active and Transitive, but with Grammatical Direct Object after the Participle.*

Il s'était conservé l'autorité principale. (BOSSUET.)

Il se sont donné l'un et l'autre une promesse de mariage. (MOLIÈRE.)

Les Français s'étaient ouvert une retraite. (VOLTAIRE.)

J'ai rempli chez Madame votre mère les devoirs d'homme du monde. (VIGNY.)

A peine avais-je acheté ces mots. (REYBAUD.)

Je n'ai pas cité tous les noms. (ST. MARC GIRARDIN.)

Le lion, qui avait mangé nos bestiaux, dormait. (GÉNÉRAL MARGUERITE.)

Il a composé des drames, des comédies, des opéras, des romans, des poèmes lyriques et des poèmes mystiques. (H. MARTIN.)

Un Arabe et sa tribu avaient attaqué dans le désert la caravane de Damas. (LAMARTINE.)

Un Arabe avait reçu une balle dans le bras pendant le combat. (ID.)

Les scélérats, ils m'ont attaché les mains. (VIGNY.)

## C.

*Verb Active and Transitive, and with Grammatical Direct Object before the Participle.*

(1) *Ordinary Examples:*—

Il vous a dévalisées, n'est-il pas vrai ? il vous a volé vos montres, votre argent. (ABOUT.)

Je proposai d'aller relever les trois hommes qu'il avait abattus. (GÉNÉRAL MARGUERITE.)

Napoléon prenait de temps en temps quelques gouttes d'une eau fraîche, qu'on avait trouvée au pied du pic. (THIERS.)

Je vais dire pourquoi l'intelligence telle que je l'ai définie, etc. (ID.)

Entre tous les amis que j'ai déjà perdus.

(ST. MARC DE GIRARDIN.)

Certes, Madame, je vous ai reconnue de loin. (MOLIÈRE.)

(2) *Reflexive Verbs:*

Les bœufs . . . se seraient jetés de côté. (G. SAND.)

La minorité de Justinien s'était heureusement passée. (BOSSUET.)

Mais sa haine sur vous autrefois attachée

On s'est évanouie,\* ou s'est bien relachée. (RACINE.)

\* *S'évanouir* is in meaning an intransitive verb, but in form a transitive verb, with *se* as Direct Object. This is true of most other reflexive verbs (§ 334).

Plusieurs gens de lettres s'étaient empressés à lui plaire.  
(ROUSSEAU.)

(3) *Antecedent, a Collective Noun or Word of Quantity (see § 452).*

Le peu de sûreté que j'ai vu pour ma vie. (BOILEAU.)

Le peu de troupes qu'il a rassemblées, ont tenu ferme.  
(MARMONTEL.)

Le reste de nos soldats s'est retiré. (BESCHERELLE.)

La plupart des bataillons que nous avons formés. (ID.)

Combien de projets a-t-il faits! Combien d'ouvertures a-t-il données. Combien de services a-t-il rendus. (FLÉCHIER.)

(4) *Participle with Infinitive following.*

1. *Je l'ai laissé chanter.*
2. *Je l'ai vu frapper.*
3. *Je l'ai entendu chanter.*

As it stands, each of these sentences may bear two meanings:

1. I have allowed it to sing, or  
I have allowed the singing (of) it (= it to be sung).
2. I have seen it strike, or  
I have seen the striking (of) it (= it to be struck).
3. I have heard it sing, or  
I have heard the singing (of) it (= it to be sung).

With the former meaning the Pronoun is treated as the grammatical Direct Object of the Participle. With the latter meaning the Pronoun is treated as the grammatical Direct Object of the Infinitive. Hence with a feminine or plural pronoun the ambiguity vanishes.

1. *Je les ai laissées chanter.*  
I have allowed them to sing.  
*Je les ai laissé chanter.*  
I have allowed the singing (of) them (= them to be sung).
2. *Je les ai vus frapper.*  
I have seen them strike.  
*Je les ai vu frapper*  
I have seen the striking (of) them (= them to be struck).
3. *Je les ai entendus chanter.*  
I have heard them sing.  
*Je les ai entendu chanter.*  
I have heard the singing (of) them (= them to be sung).

Upon a like analysis depend the agreement or non-agreement of the Participle in such examples as the following :\*

*Agreement :*

- Je *les* ai *vus* prendre la fuite.
- Je *les* ai *vus* voler des fruits.
- Les enfants *que* j'ai *vus* dessiner.
- Je *les* ai *entendus* louer leurs ennemis.
- La maison *que* j'ai *vue* tomber *en* ruines.
- Je *les* ai *laissées* partir.
- Les livres *que* j'ai *eus* à lire.
- Les leçons *que* j'ai *eues* à apprendre.
- A peine l'avons nous *entendue* parler.

*Non-agreement :*

- Je *les* ai vu *prendre* sur le fait.
- Je *les* ai vu *voler* par des filous.
- Les paysages *que* j'ai vu *dessiner*.
- Les airs *que* j'ai entendu *chanter*.
- La lettre *que* j'ai vu *écrire*.
- La maison *que* j'ai vu *bâtir*.
- Ils *se* sont laissé *tuer*.
- La pièce *qu'ils* ont fait *jouer*.
- Les disputes *qu'il* a fait *naître*.
- Les obstacles *que* j'ai eu à *vaincre*.
- Les peines *qu'ils* ont eu à *souffrir*.

D.

*Intransitive Verbs which take 'être.'* (See § 333.)

The Intransitive verbs which take *être* as auxiliary have a position intermediate between active and passive verbs (§ 371). They are active, but the Past Participle is treated as an adjectival complement, and is made to agree with the subject.†

Ta gloire est passée.	(DELAVIGNE.)
Elle est morte pour lui.	(RACINE.)
Quand on fut à quelques pas du mûrier où étaient restés les frères et les sœurs.	(STAHL)
Nous étions partis de Valdemasa.	(G. SAND.)
Elle est entrée dans l'église.	(VIGNY.)

\* From Beecherelle.

† See § 371 for other examples.

## CHAPTER II.—MOODS.

Infinitive Mood.

§ 459. 1. The Infinitive Mood is distinctly substantival in its use :

*Apprendre par cœur lui est facile, Learning by heart is easy to him.*

*Je voulais nager, I wished to swim.*

*Je sais lire et écrire, I can read and write.*

*Il m'apprend à lire, He teaches me to read.*

*Cessez de faire du bruit, Leave off making a noise.*

2. In English the Infinitive in -ing (or *Gerund*) is often put instead of the simple Infinitive. This Verbal Substantive in -ing must be carefully distinguished from the Present Participle or Verbal Adjective in -ing.

*Seeing is believing* (*Subst.*), *Voir, c'est croire.*

*Seeing this, he left me* (*Adj.*), *Voyant cela, il me quitta.*

3. It is employed in Subordinate Sentences instead of the Indicative Conditional or Subjunctive when no ambiguity is caused by its use :

*Je vous dis d'aller avec moi, I tell you to go with me.*  
but :—

*Je veux que vous alliez, I wish you to go.*

4. Notice the idiom with the Present Infinitive active :

*Hard to do (or) hard to be done, Difficile à faire.*

*House to let (or) house to be let, Maison à louer.*

§ 460. The Infinitive without Preposition is mostly equivalent to an Accusative of the Direct Object, and to a Nominative of the Subject ; the Infinitive with *de* to a Genitive ; the Infinitive with *à* to a Dative ; but this is far from being always true.

**§ 461. Verbs which require no Preposition before the following Infinitive.** (For examples, see § 475.)

aimer mieux	<i>to prefer</i>	falloir (imp.)	<i>must, be necessary</i>
aller	<i>to go</i>	s'imaginer	<i>to imagine</i>
avouer	<i>to confess</i>	oser	<i>to dare</i>
compter	<i>to reckon</i>	paraître	<i>to appear</i>
croire	<i>to believe</i>	prétendre	<i>to pretend</i>
daigner	<i>to deign</i>	savoir	<i>to know</i>
devoir	<i>to have (to)</i>	sembler	<i>to seem</i>
entendre	<i>to hear</i>	témoigner	<i>to testify</i>
envoyer	<i>to send</i>	voir	<i>to see</i>
faire	<i>to make</i>	vouloir	<i>to wish</i>
		etc.	

**§ 462. Verbs which require 'de' before next Infinitive.** (For examples, see § 476.)

s'abstenir (de)	<i>to abstain, etc.*</i>
accuser (de)	<i>to accuse, to charge, etc.</i>
achever (de)	<i>to finish, to complete, etc.</i>
affecter (de)	<i>to affect, to pretend, etc.</i>
s'affliger (de)	<i>to be afflicted, to grieve, etc.</i>
ambitioner (de)	<i>to aim, etc.</i>
s'applaudir (de)	<i>to congratulate oneself, etc.</i>
appartenir (de)	<i>to have a right, etc.</i>
appréhender (de)	<i>to fear, etc.</i>
avertir (dè)	<i>to forewarn, to inform, etc.</i>
s'aviser (de)	<i>to think, to find out, to imagine, etc.</i>
blâmer (de)	<i>to blame, to censure, etc.</i>
brûler (de)	<i>to be anxious, etc.</i>
cesser (de)	<i>to leave off, to give up, etc.</i>
charger (de)	<i>to charge, to undertake, etc.</i>
conjurer (de)	<i>to pray, to beseech, etc.</i>
conseiller (de)	<i>to advise, to forewarn, etc.</i>
~ contenter (de)	<i>to be content, to be pleased, etc.</i>
enir (de)	<i>to agree, to suit, etc.</i>

<sup>n</sup> English, sometimes the simple infinitive with *to*, sometimes the d with some prepositions, is employed : J'affecte d'aller, I pretend Je m'abstiens d'aller, I abstain from going, etc., etc.

craindre (de)	<i>to fear, to hesitate, etc.</i>
dédaigner (de)	<i>to disdain, to scorn, etc.</i>
défendre (de)	<i>to forbid, etc.</i>
désespérer (de)	<i>to despair, to give up, etc.</i>
désirer (de)	<i>to wish, to long, etc.</i>
différer (de)	<i>to put off, to delay, etc.</i>
dire (de)	<i>to tell, etc.</i>
dispenser (de)	<i>to give up, to dispense, etc.</i>
s'empêcher (de)	<i>to refrain, to forbear, etc.</i>
entreprendre (de)	<i>to undertake, to attempt, etc.</i>
essayer (de)	<i>to try, etc.</i>
s'étonner (de)	<i>to be astonished, to be surprised, etc.</i>
éviter (de)	<i>to avoid, to shun, etc.</i>
s'excuser (de)	<i>to excuse oneself, to apologise, etc.</i>
feindre (de)	<i>to affect, to pretend, etc.</i>
féliciter (de)	<i>to congratulate oneself, to be satisfied.</i>
se flatter (de)	<i>to flatter oneself, to hope, trust, etc.</i>
frémir (de)	<i>to shudder, etc.</i>
se garder (de)	<i>to take heed, etc.</i>
gémir (de)	<i>to groan, to lament, etc.</i>
se glorifier (de)	<i>to glory, to boast, etc.</i>
se hâter (de)	<i>to hasten, to hurry, etc.</i>
jurer (de)	<i>to swear, to declare, etc.</i>
manquer (de)	<i>to fail, to want, etc.</i>
menacer (de)	<i>to threaten, etc.</i>
mérriter (de)	<i>to deserve, etc.</i>
nier (de)	<i>to deny, etc.</i>
ordonner (de)	<i>to order, etc.</i>
oublier (de)	<i>to forget, to omit, etc.</i>
parler (de)	<i>to speak, to talk about, etc.</i>
permettre (de)	<i>to allow, etc.</i>
persuader (de)	<i>to persuade, to convince, etc.</i>
plaindre (de)	<i>to pity, etc.</i>
se plaindre (de)	<i>to complain, etc.</i>
se presser (de)	<i>to hurry, etc.</i>
promettre (de)	<i>to promise, etc.</i>
se proposer (de)	<i>to propose to oneself, etc.</i>

<i>punir (de)</i>	<i>to punish, etc.</i>
<i>se rappeler (de)</i>	<i>to remember, etc.</i>
<i>recommander (de)</i>	<i>to recommend, etc.</i>
<i>refuser (de)</i>	<i>to refuse, etc.</i>
<i>regretter (de)</i>	<i>to regret, etc.</i>
<i>se réjouir (de)</i>	<i>to rejoice, to be glad, etc.</i>
<i>remercier (de)</i>	<i>to thank, be grateful, etc.</i>
<i>se repentir (de)</i>	<i>to repent, to be sorry, etc.</i>
<i>rire (de)</i>	<i>to laugh, etc.</i>
<i>risquer (de)</i>	<i>to risk, to venture, etc.</i>
<i>rougir (de)</i>	<i>to blush, to be ashamed, etc.</i>
<i>souhaiter (de)</i>	<i>to wish, to desire, etc.</i>
<i>soupçonner (de)</i>	<i>to suspect, etc.</i>
<i>se souvenir (de)</i>	<i>to remember, etc.</i>
<i>supplier (de)</i>	<i>to beseech, to beg, etc.</i>
<i>tenter (de)</i>	<i>to attempt, to try, etc.</i>
<i>se vanter (de)</i>	<i>to boast, etc.</i>
	<i>etc.</i>

### § 463. Verbs which require 'à' before next Infinitive.

(For examples, see § 477.)

<i>(s')abaisser (à)</i>	<i>to lower oneself, to condescend, etc.</i>
<i>aboutir (à)</i>	<i>to lead, end, to tend, etc.</i>
<i>s'accoutumer (à)</i>	<i>to get into the habit, to accustom oneself, etc.</i>
<i>s'acharner (à)</i>	<i>to be bent (upon), etc.</i>
<i>aimer (à)</i>	<i>to find pleasure, to like, etc.</i>
<i>s'amuser (à)</i>	<i>to amuse oneself, to waste time, etc.</i>
<i>s'appliquer (à)</i>	<i>to apply, to devote oneself, etc.</i>
<i>apprendre (à)</i>	<i>to learn, to teach, etc.</i>
<i>s'appréter (à)</i>	<i>to get ready, to prepare, etc.</i>
<i>aspirer (à)</i>	<i>to wish, to aspire, etc.</i>
<i>s'attacher (à)</i>	<i>to apply oneself, to cling, etc.</i>
<i>s'attendre (à)</i>	<i>to hope, to expect, to fear, etc.</i>
<i>s'augmenter (à)</i>	<i>to increase, to enlarge, etc.</i>
<i>'oriser (à)</i>	<i>to authorise, to empower, etc.</i>
<i>ir (à)</i>	<i>to have, etc.</i>

balancer (à)	<i>to hesitate, etc.</i>
borner (à)	<i>to limit, to bound, etc.</i>
chercher (à)	<i>to endeavour, to try, etc.</i>
se complaire (à)	<i>to take pleasure, etc.</i>
se condamner (à)	<i>to condemn, to find fault, etc.</i>
consentir (à)	<i>to consent, etc.</i>
consister (à)	<i>to consist, etc.</i>
conspirer (à)	<i>to conspire, to plot.</i>
se consumer (à)	<i>to wear oneself out, to waste away.</i>
contribuer (à)	<i>to contribute, etc.</i>
déterminer (à)	<i>to determine, to resolve, etc.</i>
se disposer (à)	<i>to dispose oneself, to prepare, etc.</i>
donner (à)	<i>to give, to charge, etc.</i>
employer (à)	<i>to make use of, to employ.</i>
encourager (à)	<i>to encourage, etc.</i>
engager (à)	<i>to engage, to pledge, etc.</i>
enhardir (à)	<i>to embolden, etc.</i>
s'enhardir (à)	<i>to grow bold, to dare, etc.</i>
enseigner (à)	<i>to teach, etc.</i>
s'étudier (à)	<i>to endeavour, etc.</i>
exhorter (à)	<i>to exhort, to encourage, etc.</i>
s'exposer (à)	<i>to expose oneself, to run a risk, etc.</i>
se fatiguer (à)	<i>to tire oneself, etc.</i>
s'habituer (à)	<i>to accustom oneself, etc.</i>
hésiter (à)	<i>to hesitate, etc.</i>
inviter (à)	<i>to invite, to engage, etc.</i>
montrer (à)	<i>to show how, etc.</i>
s'obstiner (à)	<i>to persist, to be obstinate, etc.</i>
s'opiniâtrer (à)	<i>to persist, to be obstinate, etc.</i>
parvenir (à)	<i>to succeed, to attain, etc.</i>
pencher (à)	<i>to incline, to lean, etc.</i>
penser (à)	<i>to think, to take care, etc.</i>
persévéurer (à)	<i>to persevere, etc.</i>
persistir (à)	<i>to persist, etc.</i>
se plaire (à)	<i>to take pleasure, etc.</i>
prendre plaisir (à)	<i>to delight, etc.</i>
se préparer (à)	<i>to dispose, to prepare oneself.</i>

provoquer (à)	<i>to provoke, to excite, etc.</i>
réduire (à)	<i>to reduce, etc.</i>
renoncer (à)	<i>to give up, to renounce, etc.</i>
se résigner (à)	<i>to resign oneself, etc.</i>
se résoudre (à)	<i>to resolve, to be resolved, etc.</i>
réussir (à)	<i>to succeed, etc.</i>
servir (à)	<i>to serve, to be useful, etc.</i>
songer (à)	<i>to think, etc.</i>
se soumettre (à)	<i>to submit, etc.</i>
suffire (à)	<i>to suffice, etc.</i>
tenir (à)	<i>to care, etc.</i>
travailler (à)	<i>to work, to labour, etc.</i>
trouver (à)	<i>to find, etc.</i>
viser (à)	<i>to aim, etc.</i>
	<i>etc.</i>

**§ 464. Verbs which take 'à' or 'de' before the following Infinitive. (For examples, see § 478.)**

commencer (à) (de)	<i>to begin</i>
continuer (à) (de)	<i>to go on, etc.</i>
contraindre (à) (de)	<i>to force, to oblige, etc.</i>
demandeer (à) (de)	<i>to ask, to require.</i>
s'efforcer (à) (de)	<i>to try, to strive, etc.</i>
s'empresser (à) (de)	<i>to be eager, to hurry, etc.</i>
essayer (à) (de)	<i>to try, to attempt, etc.</i>
forcer (à) (de)	<i>to force, to constrain, etc.</i>
se hasarder (à) (de)	<i>to risk, to hazard, etc.</i>
tâcher (à) (de)	<i>to try, to endeavour, etc.</i>
	<i>etc.</i>

**OBSERVATION:**—The meaning is usually the same, whether *à* or *de* is employed. *Venir* is the most important exception :

Il vient de mourir, He is just dead.  
 S'il vient à mourir, If he happens to die.  
*Il vient mourir* means *he comes to die*.

**Indicative and Conditional Moods.****§ 465. INDICATIVE.**

The Indicative mood is mainly used in Principal sentences to affirm or deny :

Le facteur vous a donné mes bagages,

The porter has given you my luggage.

Le facteur ne vous a pas donné mes bagages,

The porter has not given you my luggage.

The Indicative is also used in subordinate sentences instead of the Subjunctive, when it is desired to state a fact :

Je sais qu'il *ira* I know he will go.

Je sais qu'il *est allé* I know that he is gone.

**§ 466. CONDITIONAL.**

The Conditional is mostly used in Principal sentences to which a condition, expressed or understood, is annexed. This its name implies :—

La facteur vous aurait donné vos bagages, s'il avait pu.

The porter would have given you your luggage, if he had been able.

Il pourrait bien faire cela (*i.e.*, s'il voulait),

He could very well do that (*i.e.*, if he would).

It is also used in Subordinate sentences instead of the Subjunctive, but it then loses the conditional meaning, from which it takes its name,\* and becomes practically a Future Indicative ; but a Future Indicative looked at from the Past, and not from the Present, like the ordinary Future Indicative. (§§ 868, 479, 498.)

The two tenses may then be conveniently called *Present Future Indicative* and *Past Future Indicative*.

I say that I shall go to-morrow,

Je dis que j'*irai* demain.

I said that I should go the next day,

J'*ai dit* que j'*irais* le lendemain.

---

\* It has not always conditional force even in the Principal sentence.

### **Subjunctive Mood.**

#### **§ 467. SUBJUNCTIVE MOOD IN SUBORDINATE SENTENCES.**

The Indicative and Conditional Mood forms may be employed in subordinate sentences ; the Subjunctive Mood forms are rarely employed otherwise ; this the name " Subjunctive " implies.

Subordinate sentences are of three kinds :—

**SUBSTANTIVAL** : which stand in the relation of a substantive to the principal sentence. They are usually introduced by the conjunction *que*. (§ 468.)

**ADJECTIVAL** : which stand in the relation of an adjective to the principal sentence. They are usually introduced by a relative. (§ 469.)

**ADVERBIAL** : which stand in the relation of an adverb to the principal sentence. They are usually introduced by compound conjunctions. (§ 470.)

In Substantival and Adjectival sentences the Subjunctive, and not the Indicative or Conditional, is employed where the Principal sentence contains some expression which creates doubt or uncertainty in the general statement.

In Adverbial sentences this is also true, but usage has somewhat overridden the principle, and it is safer to trust to lists based on this usage. About three-sevenths of these compound conjunctions always have the Subjunctive ; about three-sevenths always have the Indicative, about one-seventh have either the Subjunctive or Indicative, according as there is doubt or not. (§ 441.)

OBS. :—Notice the absence of '*may*' and '*might*' in the subordinate sentences (§ 332).

## § 468. SUBSTANTIVAL SENTENCES.

Substantival sentences are introduced by *que*. In them the Subjunctive mood is more commonly employed than the Indicative or Conditional after—

1. Expressions of uncertainty, expediency, fear, surprise, joy, sorrow, etc.

Je doute qu'il écrive	I doubt if he will write
Il faut qu'il écrive	He must write
Je crains qu'il n'écrive	I fear lest he should write
Je suis surpris qu'il écrive	I am surprised he writes
Je suis ravi qu'il écrive	I am pleased for him to write.
Je suis fâché qu'il écrive	I am sorry for him to write

2. Expressions of will, desire, permission, hindrance, etc.

J'exige qu'il écrive	I insist upon his writing
Je désire qu'il écrive	I wish him to write
Je consens qu'il écrive	I consent to his writing
J'empêche qu'il n'écrive	I prevent him from writing

If any of these expressions are put in an interrogative or negative form, the probability of the Subjunctive being the correct mood is increased, and therefore, *s'imaginer* (imagine), *se douter* (suspect), *s'attendre* (expect), *penser* (think), *présumer* (presume), *soupçonner* (suspect), *croire* (think), *espérer* (hope), which take the Indicative when used affirmatively, have the Subjunctive when used interrogatively or negatively : \*

Il s'imagine que nous y allons,	
He imagines we are going there.	
S'imagine-t-il que nous y allions ?	
Does he imagine that we are going there ?	
Il ne s'imagine pas que nous y allions,	
He does not imagine that we are going there.	

---

\* Formerly, after these verbs, the Subjunctive was required in the Subordinate sentence as after other verbs of doubt. Custom has established the distinction given above.

## § 469. ADJECTIVAL SENTENCES.

Adjectival sentences are usually introduced by a relative. In them, as in Substantival sentences, the Subjunctive is more commonly employed than the Indicative or Conditional :—

1. When the Principal sentence expresses a mere expectation or wish : Montrez-moi une seule faute que *j'ai* faite, Shew me a single mistake that I have made (I feel sure you will not be able); but, Montrez-moi la faute que *j'ai* faite, Shew me the mistake I have made (I know that there is one).
2. In assertions which are mere matters of opinion : L'homme est le seul être qui *sache* qu'il doit mourir, Man is the only being who knows that he must die; but, L'homme est le seul être qui *est* droit sur ses pieds, Man is the only being who stands upright.

As with Substantival sentences, if there is an interrogation or negation in the Principal sentence, the probability of the Subjunctive being the right mood is increased.

## § 470. ADVERBIAL SENTENCES.

Adverbial sentences are usually introduced by various Compound Conjunctions, which are differently classed into *conditional*, *concessive*, *consecutive*, *final*, *temporal*, *causal*, *comparative*. (See § 441.)

## CONDITIONAL.

*À moins que, pourvu qu'en cas que, soit que, supposé que,*  
*pour peu que* (§ 832).

J'irai, à moins qu'elle ne soit malade,

I shall go, unless she is ill.

Soit qu'il vienno ou non, j'irai,

Whether he comes or not, I shall go

Elle le verra, pourvu qu'il lui plaise,

She will receive him, provided he pleases her.

Habille-toi, en cas qu'il revienné,

Dress yourself, in case he comes.

## CONCESSIVE.

*Quoique, bien que, encore que.*

- Il réussira, *quoique* nous en pensions,  
He will succeed, whatever we may think about it.  
Elle le fit, *bien qu'* elle en souffrit,  
She did it, though she suffered in doing so.  
Nous l'avons laissé partir, *encore que* nous l'aimions,  
We have let him go, notwithstanding our love for him.

## FINAL.

- Pour que, afin que, de peur que, de crainte que.*
- Il viendra, *pour que* nous l'admirions,  
He will come, for us to admire him.  
Nous l'arrosons, *afin qu'* il ne périsse pas,  
We water it, that it should not die.  
Attachez-le, *de peur qu'* il ne s'échappe,  
Tie him, for fear he should escape.  
Nous l'amusons, *de crainte qu'* elle ne s'ennuie,  
We amuse her, for fear she should be dull.

## TEMPORAL.

- Avant que, jusqu'à ce que, en attendant que.*
- Il mourra *avant qu'* elle vienne,  
He will die before she comes.  
Nous attendrons *jusqu'à ce qu'* il se décide,  
We will wait until he decides.  
Nous jouons *en attendant que* l'heure du travail arrive,  
We play till the time for work comes.

## CONSECUTIVE.

- De manière que, de sorte que.*
- Il s'arrange *de manière que* nous puissions le voir,  
He manages so that we may be able to see him.  
Il est parti, *de sorte que* je me trouve seul,  
He is gone, so that I find myself alone.

## § 471. ADDITION OF 'NE' IN SUBORDINATE SENTENCE.

*Ne* is added usually in the Subordinate clause after certain verbs, conjunctions, etc., but not necessarily with any negative meaning :\*

1. After verbs (*a*) of fearing, (*b*) hindering, (*c*) precaution, used affirmatively.

(*a*) Je tremble  
J'ai peur                           }     *qu'il ne vienne*  
Je crains

I fear lest he should come.

(*b*) La pluie empêche qu'on *ne sorte*,  
The rain prevents one from going out.

(*c*) Prenez garde qu'il *ne vous frappe*,  
Take care lest he strike you.

2. Usually after *douter*, *nier* used negatively:

Je ne doute pas qu'il *ne vous voie*,  
I do not doubt that he sees you.

Ne nie-t-il pas que nous *ne l'ayons surpris*?  
Does he not deny that we have surprised him?

Nous ne désespérons pas qu'il *ne le fasse*,  
We do not despair of his doing it.

3. After *de crainte que*, *de peur que*, etc., used affirmatively.

Partons, de crainte qu'il *ne nous surprenne*,  
Let us set out, for fear he should surprise us.

Il parle bas, de peur qu'on *ne puisse l'entendre*,  
He speaks in a whisper, lest he should be heard.

Je ne le ferai pas, à moins que vous *ne la vouliez*.  
I shall not do it, unless you wish it.

4. After *mieux*, *meilleur*, *pire*, *autre*, *plutôt*, etc., employed affirmatively.

Il est plus riche qu'il n'était,  
He is richer than he was.

---

\* Often the *ne* has no special meaning but as a rule it adds to the general uncertainty of the statement.

## § 472. THE SUBJUNCTIVE IN PRINCIPAL SENTENCE.

The Subjunctive is often used without any preceding verb, to express a wish or exhortation (optative.) It is mostly the Simple Present Subjunctive that is thus used, but other tenses are also found.

- Que je vous retrouve à mon retour,  
Let me find you on my return.
- Que je meure, si je veus trahis,  
May I die; if I betray you.
- Qu'il parte à l'instant,  
Let him go at once.
- Puisses-tu échapper à la guerre,  
May you escape war.
- Puissiez-vous réussir,  
May you succeed.
- Vive l'Empereur,  
Long live the Emperor.
- Dieu vous bénisse,  
God bless you.
- Prie à Dieu,  
Would to God.

The Present Subjunctive, first person plural, is not so employed. (See Imperative; below.)

## § 473. IMPERATIVE.

The Imperative usually commands:

Va,	Go.	Asseyez-vous,	Sit down.
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But in the first person plural it expresses a wish rather than a command:

Partons	Let us set out.
Ne tardons plus	Let us no longer delay.

Compare Optative use of the Subjunctive (§ 472).

## NOTES AND ILLUSTRATIONS.

## § 474. Infinitive.

A. The Infinitive is a Noun in Modern French as in Old French; but its modern uses differ in one or two important respects from its older uses :

1. Many Infinitives have become naturalised as substantives, and can take the article.\* But in the process of such naturalisation they have lost in Modern French, their power as verbs. They are nouns and only nouns: *plaisir*, etc.

In Old French, on the contrary, any Infinitive could be employed substantively, *could take the article*, could be declined as an ordinary substantive (see § 209), and yet retained its verbal power.

A l'emouvoir l'ost le royst. (JOINVILLE, 13th cent.)

Au tourner que je fiz ma teste. (Id.)

Au penre congie que il fesoit a aus. (Id.)

2. The Infinitive is preceded in Modern French by any preposition except *en*; then the gerund in *-ant* is employed. In Old French the Present Infinitive could be preceded by *en*:

Mettre ton cuer en amer Dieu. (JOINVILLE.)

B. The Infinitive, both in French and Latin, is at once a verb and a substantive. As a verb it governs cases, as a noun it may be said itself to have cases.

In Latin the pure Infinitive may stand as Subject or Direct object only. Other cases are supplied by means of gerunds and supines. These as distinctive forms have disappeared in French. But traces of their special uses remain in the Infinitive :

1. Infinitive without preposition appears mostly as Subject or as Direct Object. Often it is equivalent to the Latin accusative supine in *-um* expressing a purpose after verbs of motion. The 'accusative with infinitive' occurs occasionally.

\* The line may be said to be drawn at the article; if the article is put, the verbal power is gone.

*S'étonner* est du peuple, *admirer* est du sage. (DELILLE.)

J'aimerais mieux *mourir* que de trahir mon ami

Je vais *dormir*.

Nous accourrons *savoir* quels sont nos nouveaux maîtres.

(SCRIBE.)

Je sens *venir* les larmes.

Cette idée fit *sourire* Napoléon.

(SÉGUR.)

2. The Infinitive with *de* is usually equivalent to a genitive or ablative. More rarely it appears as Subject or Direct Object; this especially when *que* is added.

L'art *de vivre*.

Je suis sûr *de l'avoir*.

Je suis jaloux *d'acquérir* votre estime.

Le défaut de Fléchier est *de toujours écrire et de ne jamais parler*.

C'est très mal *d'effrayer* ainsi ses amis. (DUMAS.)

On l'accuse *de voler*.

Je résolus *de cultiver* mon esprit. (LE SAGE.)

Dieu ordonne *de tout pardonner*.

(G. SAND.)

The Infinitive with *à* is usually equivalent to a dative. It corresponds to the dative gerund; to the accusative gerund with *-ad*; to the ablative supine in *u*.

Aidez-moi *à oublier* que je suis roi. (DUMAS.)

Je suis prêt *à écouter*.

Les défauts du théâtre sont faciles *à remarquer*.

On m'a invité *à assister* au Te Deum. (VOLTAIRE.)

C'est terrible *à voir faire*.

C'est un procès *à ne jamais finir*.

These remarks will explain many French constructions with Infinitive; but for practical purposes lists are necessary. And these must be supported by careful reading.\*

\* The student who desires something more is referred to Diez's *Grammatik der Romanischen Sprachen*, and to Mützner, *Französische Grammatik*. But even Diez and Mützner give little else than lists with short comparative notes.

§ 475. Verbs which require no Preposition before  
the following Infinitive.

*Aimer mieux, to prefer.*

*Quoiqu'à peine à mes mœurs je primaient résister.*

*J'aime mieux les souffrir que de\* les mériter.*

(CORNELIUS.)

*Aller, to go.*

*La paix va refleurir, les beaux jours vont renaitre.*

(RACINE.)

*Avouer, to confess.*

*Ils ont avoué avoir pris la fuite.*

*Compter, to reckon.*

*Il compte partir demain.*

*Croire, to believe.*

*Il a cru mourir.*

*Daigner, to deign.*

*Hélène fut la seule de son sexe, parmi tant d'enfants de Jupiter, dont ce dieu daigna se déclarer le père.*

(P. L. COURCELLE.)

*Devoir, have to.*

*Je dois aller chez lui demain.*

*Entendre, to hear.*

*Le ciel dans tous leurs pleurs ne m'entend pas nommer.*

(RACINE.)

*Envoyer, to send.*

*On craignait qu' Amurat par un ordre sévère.*

*N'envoyât demander la tête de son frère.*

(ID.)

*Faire, to make.*

*Veille auprès de Pyrrhus, fais-lui garder sa foi.*

(ID.)

*Falloir (impersonal), must, be necessary.*

*Il faut affranchir Rome, il faut venger un père.*

(CORNELIUS.)

*S'imaginer, to imagine.*

*Ces lâches chrétiens qui s'imaginent avancer leur mort.*

(BOSSUET.)

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\* This *de* before the second infinitive may be omitted.

*Oser, to dare.*

*Vous l'osâtes bannir, vous n'osez l'éviter.* (RACINE.)

*Paraitre, to appear.*

*L'avengle parut changer de voix et de visage.* (BOSSUET.)

*Prétendre, to pretend.*

*Une mouche survient et des chevaux s'approche,  
Prétend les animer par son bourdonnement.*

(LA FONTAINE.)

*Savoir, to know how.*

*A deux milles d'ici, j'ai su le rencontrer.* (CORNILLE.)

*Sembler, to seem.*

*Marat semble avoir calomnié la nature humaine.*

(VOLTAIRE.)

*Témoigner, to testify.\**

*Il témoigne concevoir pour lui une affection particulière.*

(BOURDALOUÉ.)

*Voir, to see.*

*Vous avez assez vu les saisons se renouveler.*

(BOSSUET.)

*Vouloir, to wish.*

*Je voudrais m'emparer de toute la nature.* (P. LEBRUN.)

§ 476. Verbs which require the Preposition 'de' before following Infinitive.

VERBS.

*S'abstenir (de), to abstain.*

*Abstenez-vous de nuire à votre ennemi.* (MASSILLON.)

*Accuser (de); to accuse.*

*Les accusera-t-on d'éblouir vos esprits.* (L. RACINE.)

*Achever (de), to finish, to complete.*

*Vérité que j'implore, achète de descendre.* (RACINE.)

*Affecter (de), to affect, to pretend.*

*Pour éblouir les yeux, la fortune insolente*

*Affecta d'étaler une pompe insolente.* (BOILEAU.)

---

\* Is also followed by *de*.

S'affliger (de), *to be afflicted, to grieve.*  
*Je m'afflige de voir les hommes agir comme ils font.*

Ambitionner (de), *to aim.*  
*La duchesse de Mazarin à qui l'on ambitionnait de plaire.*

S'applaudir (de), *to congratulate oneself.*  
 . . . Je m'applaudissais de retrouver en vous,  
 Ainsi que les vertus, le cœur de mon époux. (VOLTAIRE.)

Appartenir (de), *to belong, to have a right.*  
 Il n'appartient qu'à la religion d'instruire et de corriger les  
 hommes. (PASCAL.)

Appréhender (de), *to fear.*  
 Il appréhendait de revoir ce qu'il avait de plus cher au  
 monde. (FÉNÉLON.)

Avertir (de), *to forewarn, to inform.*  
 Soufflez quelques froideurs sans les faire éclater  
 Et n'avertissez point la cour de vous quitter. (RACINE.)

S'aviser (de), *to think, to imagine.*  
 On s'avise enfin de lui donner de l'émétique. (MOLIÈRE.)

Blâmer (de), *to blame, to censure.*  
 Ne blâmez pas Perrault de condamner Homère. (BOILEAU.)

Brûler (de), *to be anxious.*  
 Elle brûle d'envie de revenir à Paris. (SÉVIGNE.)

Cesser (de), *to end, to cease, to give up.*  
 Il ne cesse de les rappeler à la pénitence. (BOSSUET.)

Charger (de), *to charge.*  
 Son maître l'ayant chargé de faire un tableau. (BAILLY.)

Conjurer (de), *to pray, to beseech.*  
 Je l'eusse conjuré de se donner la vie. (CORNEILLE.)

Conseiller (de), *to advise.*  
 Je conseille d'agir avec prudence. (ID.)

Se contenter (de), *to be content.*  
 . . . Contentez-vous de savoir  
 'aussi bien que ma sœur j'écoute mon devoir. (ID.)

**Convenir (de), to agree, to suit.**

Il ne convient qu'aux enfants de pleurer et de jeter tous leurs hochets quand on leur en ôte un seul. (BARTHÉLEMY.)

**Craindre (de), to fear, to hesitate.**

On ne voit dans ses jugements qu'une justice imparfaite, semblable, je ne craindrai pas de le dire, à la justice de Pilate. (BOSSUET.)

**Dédaigner (de), to disdain.**

Ils vont chercher au loin dans leurs livres des devoirs qu'ils dédaignent de remplir autour d'eux. (J. J. ROUSSEAU.)

**Défendre (de), to defend, to forbid.**

Je vous défends de vous en confesser de nouveau. (BOSSUET.)

**Désespérer (de), to despair, to give up.**

Par quel asservissement désespérons-nous de voir éclore de nouveaux prodiges. (GRESET.)

**Désirer (de), to wish for.\***

Voilà ce que vous désirez de savoir. (FÉNÉLON.)

**Différer (de), to put off, to delay.**

Qui pourra différer de venger la querelle. (VOLTAIRE.)

**Dire (de), to say, to tell.**

Dites au roi, seigneur, de vous abandonner. (RACINE.)

**Dispenser (de), to give, to dispense.**

Pilate se contente de demander qu'on le délivre et qu'on le dispense de condamner Jésus-Christ. (MASSILLON.)

**S'empêcher (de), to refrain, to forbear.**

Mais tu ne pouvais pas t'empêcher de le faire. (MAIR.)

**Entreprendre (de), to undertake.**

Quoi ! vous entreprenez de sauver un chrétien !

**Esseyer (de), to try.**

Lucile n'essaya pas de le distraire.† (STAËL.)

**S'étonner (de), to be astonished, to be surprised.**

Les gens s'étonnaient de voir que Martin chassât les lions au moulin. (LA FONTAINE.)

**Eviter (de), to avoid.**

J'évite d'être long et je deviens obscur. (BOILEAU.)

\* Often followed by no preposition, like *vouloir*.

† Also found with *a*.

*S'excuser (de), to excuse oneself.*  
*Et vous vous excuses de m'avoir fait heureux.*  
 (LA FONTAINE.)

*Feindre (de), to affect, to pretend.*  
*Les grands ambitieux feignent de rattacher leurs intérêts à ceux de la nation.*  
 (BOUILLON.)

*Se féliciter (de), to congratulate oneself, to be satisfied.*  
*Je vous félicite d'avoir M. de Roncières pour gouverneur.*  
 (BALZAC.)

*Se flatter (de), to flatter oneself.*  
*S'est-il flatté de plaisir et connaît-il l'amour.* (VOLTAIRE.)

*Frémir (de), to shudder.*  
*En soi-même (il) frémait de n'avoir pas diné.* (BOUILLEAU.)

*Garder (de), to keep from, to take heed, to take care.*  
*Au dépit du bon sens, gardez de plaisanter.*

*Gémir (de), to groan.*  
*Il gémissait d'être obligé d'acheter sa sûreté par des soumissions.*  
 (RAYNAS.)

*Se glorifier (de), to glory.*  
*Alexandre put se glorifier d'avoir vaincu un ennemi digne de lui.*  
 (BOSSUET.)

*Se hâter (de), to hasten.*  
*. . . Hâtons-nous l'un et l'autre*  
*D'assurer à la fois mon bonheur et le vôtre.* (RACTINE.)

*Jurer (de), to swear.*  
*. . . Dieu qui, dans Jéraël,*  
*Jura d'exterminer Ahab et Jésébel.* (ID.)

*Manquer (de), to fail, to want.*  
*Qui cherche Dieu de bonne foi ne manque jamais de le trouver.*  
 (BOSSUET.)

*Menacer (de), to threaten.*  
*La discorde en ces lieux menace de s'accroître.* (BOUILLEAU.)

*Mériter (de), to deserve.*  
*Ce que le prince fit ensuite mériterait d'être raconté à toute la terre.*  
 (BOSSUET.)

*Nier (de), to deny.*  
*“ Vie d'avoir rien touché.”* (SÉVIGNE.)

**Ordonner (de), to order.**

Dieu ordonne de tout pardonner. (G. SAND.)

**Oublier (de), to forget.**

Je n'oublierai jamais d'avoir vu beaucoup pleurer une petite fille qu'on avait dérobée avec la fable du Loup et du Chien. (ROUSSEAU.)

**Parler (de), to speak.**

. . . J'ai su que ce traître d'amant Parle de m'obtenir par un enlèvement. (MOLIÈRE.)

**Permettre (de), to permit, to allow.**

On ne leur laisse plus rien à ménager quand on leur permet de se rendre méfiant de leur religion. (BOUVELT.)

**Persuader (de), to persuade.**

Elle veut me persuader de passer l'été. (SÉVIGNE.)

**Plaindre (de), to pity, to complain.**

Je te plains de tomber dans ses mains redoutables.

(RACINE.)

**Se presser (de), to hurry.**

Pourquoi vous pressez-vous de répondre pour lui. (ID.)

**Promettre (de), to promise.**

Qui peut se promettre d'éviter dans la société des hommes, la rencontre de certains esprits vains et légers. (LA BRUYÈRE.)

**Proposer (de), to propose.**

Il ne se propose d'aller à la gloire, que par la vertu. (MASSILLON.)

**Punir (de), to punish.**

Le ciel me punit d'avoir trop écouté . . . (VOLTAIRE.)

**Se rappeler (de), to remember.\***

Il s'est rappelé de vous avoir vu plusieurs fois.

(ROUSSEAU.)

**Recommander (de), to recommend.**

Recommandez à vos enfants de fuir le vice et d'aimer la vertu. (Académie.)

**Refuser (de), to refuse.**

. . . Pégase pour eux refuse de voler. (BOTELLAU.)

**Regretter (de), to regret, to be sorrowful.**

Des peuples regretteront de n'avoir pas vécu sous son règne. (MASSILLON.)

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\* Also without preposition.

**Se réjouir (de), to rejoice.**

*Je me réjouis de lui annoncer cette bonne nouvelle.*  
(*Académie.*)

**Remercier (de), to thank.**

*On ne remercie point d'être passionément aimé.*  
(*Sévigné.*)

**Se repentir (de), to repent, to be sorry.**

*Je me repens d'avoir fait Saül roi.* (SACI, *Bible.*)

**Rire (de), to laugh.**

*Je riais de le voir avec sa mine étrique,  
Son rabat jadis blanc et sa perruque antique.* (BOILEAU.)

**Risquer (de), to risk.**

*Il risque de tout perdre pour faire périr un seul homme.*  
(MASSILLON.)

**Rougir (de), to blush, to be ashamed.**

*J'ai une pension du roi, je rougirais de la recevoir tant qu'il  
y aura des officiers qui souffriront.* (VOLTAIRE.)

**Souhaiter (de), to wish.**

*Ce grand Alexandre a souhaité de faire du bruit dans le  
monde durant sa vie et après sa mort, il a tout ce qu'il a  
demandé.* (BOSUER.)

**Soupçonner (de), to suspect.**

*Il est soupçonné d'avoir conspiré contre le roi.*

**Se souvenir (de), to remember.**

*Je suis ; souvenez-vous, prince, de m'éviter.* (RACINE.)

**Supplier (de), to entreat.**

*Je vous supplie, sage Platon, de m'expliquer fort au long ce  
que vous pensez de l'amitié.* (BOILEAU.)

**Tenter (de), to tempt.**

*Ils méprisèrent l'argent et toutes les richesses artificielles,  
qui tentent les hommes de chercher des plaisir dangereux.*  
(FÉNELON.)

**Se vanter (de), to praise oneself, to boast.**

*Il se vantait de conserver un homme en vie pendant plusieurs  
siècles.* (ROLLIN.)

§ 477. Verbs which require the Preposition ‘à’ before the following Infinitive.

S’abaisser (à), *to lower oneself, to condescend.*

Ne vous abaissez pas à soupirer pour elle. (VOLTAIRE.)

Aboutir (à), *to lead, to tend.*

Une vie sordide et misérable qui n’aboutit qu’à grossir un bien, injustement acquis. (BOILEAU.)

S'accoutumer (à), *to accustom oneself, to get into the habit.*

Ah ! ma soeur, puisqu'enfin mon destin éclairci,  
Veut que je m'accoutume à vous nommer ainsi.

(CORNEILLE.)

S'acharner (à), *to be bent (upon).*

Ils s'acharnent à diffamer cette harangue. (GIRAUT-DUVIVIER.)

Aimer (à), *to find pleasure, to like.*

J'aime à fixer mes pas et, seul, dans la nature  
A n'entendre que l'onde, à ne voir que les cieux.

(LAMARTINE.)

S'amuser (à), *to amuse oneself, to waste time.*

Comme s'il eût été capable de s'amuser à penser à nous. (PASCAL.)

S'appliquer (à), *to apply, to devote oneself.*

Je me suis appliqué à chercher les moyens. (RACINE.)

Apprendre (à), *to learn, to teach.*

N'apprendras-tu jamais . . . à voir par d'autres yeux que  
les yeux du vulgaire. (CORNEILLE.)

S'apprêter (à), *to get ready, to prepare oneself.*

Bientôt il s'apprête à mériter son trône en marchant à leur tête. (VOLTAIRE.)

Aspirer (à), *to wish for, to aspire.*

Et monté sur le faîte, il aspire à descendre. (CORNEILLE.)

S'attacher (à), *to apply oneself to, to cling.*

Elle s'attache à ôter aux prophéties leurs auteurs.

(BOSSUET.)

S'attendre (à), *to hope for, to expect.*

Je sais ce qu'il faut croire de ce pays-là, je ne m'attends pas  
du tout à m'y amuser. (DE STAËL.)

S'argumenter (à), to increase, to enlarge.

L'allégresse du cœur s'augmente à la répandre.

(MOLIÈRE.)

Autoriser (à), to authoris', to empouser.

À ne vous rien cacher, son amour m'autorise.

(CORNEILLE.)

Avoir (à), to have to.

me assez à combattre et les dieux et les hommes.

(RACINE.)

Balancer (à), to hesitate.

Il ne balanç pas à partir.

(LITTRÉ.)

Borner (à), to limit.

Ne borne pas ta gloire à venger un affront. (CORNEILLE.)

Je me borne à vous dire simplement les faits. (VOLTAIRE.)

Chercher (à), to endeavour, to seek.

Vos deux états voisins, qui cherchent à s'unir. (RACINE.)

Se complaire (à), to take pleasure.

Dieu se complait, ma fille, à voir du haut des cieux.

(VOLTAIRE.)

Condamner (à), to condemn.

..... Un peuple infatigé

Qu'à périr avec moi vous avez condamné. (RACINE.)

Quelle serait la puissance des rois s'ils se condamnaient à enjouir tout-seuls. (M. MASSILLON.)

Consentir (à), to consent.

Peut-être à m'accuser j'aurais pu consentir. (RACINE.)

Consister (à), to consist.

La dignité consistait à user et dominer sur les créatures.

(PASCAL.)

Conspirer (à), to conspire.

Tous de concert nous conspirerons à le soutenir, à le perfectionner, à le consecrasser. (BOURDALOUÉ.)

Se consumer (à), to wear oneself out.

Ce peu que mes vieux ans m'ont laissé de vigneur

Se consume sans frast à chercher es vainqueur.

(CORNEILLE.)

Contribuer (à), to contribute.

Le pédantisme contribue beaucoup à faire naître la fatuité.

(DULOCAS.)

Déterminer (à), *to determine, to resolve, to order.*  
 Et cet homme est monsieur que je vous détermine  
*A voir* comme l'époux que mon choix vous destine.  
 (MOLIÈRE.)

Dion s'était enfin déterminé à sauver sa patrie.  
 (BAETHÉLEMY.)

Disposer (à), *to dispose.*  
 On ne put la disposer à donner cette satisfaction au roi.  
 (MAUROIX.)  
 Je me dispose à commencer l'office cette après-dinée.  
 (BOSSUET.)

Donner (à), *to give, to charge.*  
 Je te donne à combattre un homme redoutable.  
 (CORMELIEU.)

Employer (à), *to make use of.*  
 Employez mon amour à venger cet outrage. (CORMELIEU.)

Encourager (à), *to encourage.*  
 Je cours à vous servir encourager son'âme. (VOLTAIRE.)

Engager (à), *to engage, to pledge.*  
 Il engage les uns à l'écouter avec plaisir, les autres à lui répondre avec confiance. (FLÉCHIER.)

Enhardir (à), *to embolden.*  
 Loin de faire valoir ses soins et ses peines, il en parlait avec une modestie qui enhardissait à le récompenser mal. (FONTENELLE.)

S'enhardir (à), *to grow bold, to dare.*  
 La flotte française détruite, le divan s'enhardit à déclarer la guerre à la France. (THIERS.)

Enseigner (à), *to teach, to show how.*  
 Le faux zèle enseigne à tout souffrir comme à tout hasarder. (VOLTAIRE.)

S'étudier (à), *to endeavour.*  
 Il s'étudiait à reconnaître les talents. (FONTENELLE.)

Exhorter (à), *to exhort.*  
 Je vous exhorte, non à pleurer une reine, mais à imiter une bienfaitrice. (FLÉCHIER.)

S'exposer (à), *to expose oneself, to run a risk.*  
*Je m'expose à me perdre et cherche à vous servir.*  
(VOLTAIRE.)

Se fatiguer (à), *to tire oneself.*  
*Je me fatiguerais à te tracer le cours*  
*Des outrages cruels qu'il me fait tous les jours.*  
(BOILEAU.)

S'habituer (à), *to accustom oneself.*  
*Lorsqu'à chercher la rime d'abord on s'évertue,*  
*L'esprit à la trouver aisément s'habitue.*  
(ID.)

Hésiter (à), *to hesitate.*  
*Et dont mon cœur hésite à lui parler.*  
(VOLTAIRE.)

Inviter (à), *to invite.*  
*On m'a invitée en cérémonie à assister au Te Deum.*  
(ID.)

Montrer (à), *to show.*  
*Il se trouve réduit pour vivre à montrer à écrire à des*  
*enfants.*  
(CUVIER.)

S'obstiner (à), *to persist.*  
*Je voulus m'obstiner à vous être fidèle.*  
(RACINE.)

S'opiniâtrer (à), *to persist.*  
*Vous vous étiez toujours opiniâtré à le refuser.*  
(PASCAL.)

Parvenir (à), *to reach, to attain, to succeed.*  
*Ils étaient partenus à n'être plus entendus et à ne s'entendre*  
*plus eux-mêmes.*  
(LA BRUYÈRE.)

Pencher (à), *to incline.*  
*Ils penchent à aimer le vice.*  
(J. J. ROUSSEAU.)

Penser (à), *to think.*  
*Un homme de cœur pense à remplir ses devoirs.*  
(LA BRUYÈRE.)

Pérvéérer (à), *to persevere.*  
*Grands dieux ! si votre haine*  
*Persévérez à vouloir l'arracher de mes mains.*  
(RACINE.)

Persister (à), *to persist.*  
*S'il persiste à demeurer chrétien.*  
(CORNEILLE.)

Se plaisir (à), *to take pleasure.*  
*Quelques philosophes se sont plu à nous peindre l'homme*  
*comme un Dieu.*  
BERNARDIN DE ST. PIERRE.

Prendre plaisir (à), *to delight.*  
*isir à nous tourmenter.*

Se préparer (à), *to dispense, to prepare oneself.*  
*Préparez-vous à voir vos pays désolés.* (CORNEILLE.)

Provoquer (à), *to provoke, to excite.*  
*Si on ne l'avait provoqué à boire il ne se serait pas enviré.* (Académie.)

Réduire (à), *to reduce.*  
*Gardez-vous de réduire un peuple furieux,*  
*Seigneur, à prononcer entre vous et les dieux.* (RACINE.)

Renoncer (à), *to renounce, to give up.*  
*En un mot, je renonce à plaire à Madame de la Troche, sans renoncer à l'aimer.* (SÉVIGNÉ.)

Se résigner (à), *to resign oneself, to submit.*  
*On se résigne aisément à souffrir un mal que les autres endurent.* (Pensées de Sénèque.)

Se résoudre (à), *to resolve.*  
*Il ne pouvait se résoudre à quitter ces lieux.* (MASSILLON.)

Réussir (à), *to succeed.*  
*..... Par ton artifice*  
*Tu ne peux réussir à t'en faire un complice.* (VOLTAIRE.)

Servir (à), *to serve, to be useful.*  
*Leur nom ne servit qu'à rendre la justice plus attentive.* (BOSSUET.)

Songer (à), *to think.*  
*Le parlement d'Angleterre songe à congédier l'armée.* (ID.)

Se soumettre (à), *to submit.*  
*Je me soumets à payer ce que l'on voudra.* (CORNEILLE.)

Suffire (à), *to suffice.*  
*.... Souvent la raison suffit à nous conduire.* (VOLTAIRE.)

Tenir (à), *to wish, to care.*  
*Il tient à finir lui-même cet ouvrage.* (RACINE.)

Travailler (à), *to work.*  
*Il travaille à purifier son cœur.* (FLÉCHIER.)

Trouver (à), *to find, to make out.*  
*Nous pleurâmes un grand roi, mais nous ne trouvâmes point à dire à son gouvernement.* (BALZAC.)

Viser (à), *to aim at.*  
*Vous vissez à lui souffler sa place.* (PICARD.)

§ 478. Verbs which take 'à' or 'de' before following Infinitive.

Commencer (à), commencer (de), to begin.

Après trente trois ans sur le trône perdu,  
Commençant à régner, il a cessé de vivre. (CORNEILLE.)  
Albe où j'ai commencé de respirer le jour. (ID.)

Continuer (à), continuer (de), to go on.

Pensez-vous que Calchas continue à se taire? (RACINE.)

Quoique j'aie à me plaindre de madame, je continue de la voir. (ID.)

Contraindre (à), contraindre (de), to compel.

Non, je ne vous veux pas contraindre à l'oublier. (ID.)

Henriette, d'un si grand cœur, est contrainte de demander du secours. (BOSSUET.)

Demander (à), demander (de), to ask.

Ses yeux baignés de pleurs demandaient à vous voir. (RAC.)

On ne vous demande pas de vous récrier : C'est un chef-d'œuvre. (LA BRUYÈRE.)

S'efforcer (à), s'efforcer (de), to strive.

Ah ! l'on s'efforce en vain de me fermer la bouche. (RAC.)

L'une et l'autre de moi s'efforce à l'obtenir. (CORNEILLE.)

S'empresso (à), s'empresso (de), to be eager, to hurry.

Tout l'univers s'empresso à l'effacer de votre souvenir. (RACINE.)

L'honneur que les grands de l'état s'empressoient de vous rendre. (LEMENIER.)

Essayer (à), essayer (de), to try.

Essayez sur ce point à la faire parler. (CORNEILLE.)

Lucile n'essaya pas de le distraire. (STAËL.)

Forcer (à), forcer (de), to force.

J'ai forcé ma colère à le laisser parler. (CORNEILLE.)

Et forcer le Jourdain de rebrousser son cours. (RACINE.)

Se hasarder (à), se hasarder (de), to risk.

Des Français se hasardent à sortir de l'asile. (SÉGUR.)

Ceux qui se hasardent de faire passer les chevaux. (VAUGELAS.)

Tâcher (à), tâcher (de), to try.

Depuis assez long temps je tâche à le comprendre. (MOLIÈRE.)

Mais tâchons de l'être à votre manière. (VOLTAIRE.)

**§ 479. Subjunctive: when employed instead of Indicative and Conditional.**

In subordinate sentences the Subjunctive Mood forms, and not those of the Indicative or Conditional,\* are employed when it is desired to state something, not as a fact, but as a conception of the mind; not as certain, but as possible only.

The rules given in §§ 468—470, are not always followed, but are subordinate to this general principle. The following examples are intended to illustrate this:—

**§ 480. Substantival Sentences (§ 467).**

Pittacus ordonna qu'un homme qui commetttrait quelque faute, étant ivre, seroit puni doublement. (FINELON.)

Nous avons vu ordonner qu'on fléchit les genoux devant la Majesté présente. (FLÉCHIER.)

Je prétends qu'Aristote n'a point d'autorité céans. (RACINE.)

De lui seul je prétends qu'on reçoive la loi. (BOILEAU.)

On pensait que ce fussent des Bohèmes. (SÉVIGNE.)

Je pensais que c'était un petit chien. (ID.)

Il est juste, grand roi, qu'un meurtrier périsse. (CORNILLER.)

Il serait bon qu'on obéît aux lois. (PASCAL.)

Heureux ou malheureux il suffit qu'on me craigne. (RACINE.)

Il suffit que nous savons ce que nous savons. (MOLIÈRE.)

Est-il possible que vous seriez embeguiné de vos médecins et de vos apothicaires. (ID.)

Est-il possible qu'il veuille sortir par un temps si froid.

Il semble que la race d'hommes que l'on trouve en Japonie soit une espèce particulière. (BUFFON.)

Ma foi, monsieur, voilà qui est bien fait (un guerrier en marbre); il semble qu'il est en vie, qu'il va parler. (MOLIÈRE.)

Il me semble que mon cœur veuille se fendre. (SÉVIGNE.)

\* Whether the Indicative or Conditional should be employed in subordinate sentences is a question of tense and not of mood. Such forms as *j'irai, j'irais*, in French, or *I shall go, I should go*, in English, are in such position really Present and Past tenses of the Indicative, with Future relation:

He says (to-day) he will go (to-morrow).

He said (yesterday) he would go (the next day).

It is most important that this should be understood. In most French Grammars, conditional force is always presumed; confusion is the consequence.

A mesure que j'entrais dans le pays de ces profanes *il me semblait que je devenais profane moi-même.* (MONTESQUIEU.)

Je croyais que tout  *fut perdu.* (SÉVIGNÉ.)

*Croyez-vous qu'il le fasse.* (LITTRÉ.)

On *dirait quand tu veux,* que la rime te vient chercher. (BOILEAU.)

On *dirait que Rome des Gaulois craigne encore une insulte.* (CRÉBILLON.)

Strabon, Mela, Pline se *sont imaginé* que la mer Caspienne *était un golfe de l'océan,* etc. (ROLLIN.)

Non, plus j'y pense encore et moins *je m'imagine*

Que mon fils des Romains *ait trouvé la ruine.* (VOLTAIRE.)

Les apôtres *attendaient* que leur maître *délivrerait Israël du joug des nations.* (MASSILLON.)

S'il fallait *attendre,* me dit-il, qu'il y *est* quelque espérance d'amendement dans les pécheurs. (PASCAL.)

### § 481. Adjectival Sentences (§ 467).

Il n'y a rien qui *rafraîchisse* le sang comme d'avoir su éviter de faire une sottise. (LA BRUYÈRE.)

On ne voit que des gens qui *font* aisément des choses médiocres. (ID.)

Je suis le seul qui *vous connaisse.* (FÉNELON.)

L'homme est le seul de tous les animaux qui *est* droit sur ses pieds. (ID.)

Rome était une ville sans commerce et presque sans arts; le pillage était le seul moyen que les particuliers *eussent* pour s'enrichir. (MONTESQUIEU.)

Charles XII. est peut-être le seul de tous les hommes, et jusqu'ici le seul de tous les rois, qui *ait été sans faiblesse.* (VOLTAIRE.)

Le premier de tous les peuples où on *voie* des bibliothèques *est* celui d'Egypte. (BOSSUET.)

Notre mère Eve est la première qui *a* péché. (ID.)

La meilleure satire qu'on *puisse* faire des mauvais poètes *c'est* de donner d'excellents ouvrages. (VOLTAIRE.)

Racine, lu par les connaisseurs, sera regardé comme le poète le plus parfait qui *ait* jamais paru. (LA HARPE.)

Je suis le fils du grand Ulysse, le plus sage des rois qui *ont* renversé la superbe ville de Troie. (FÉNELON.)

C'est la moindre des choses que je *dois.* (BOILEAU.)

## § 482. Adverbial Sentences (§ 467).

Only in conditional and concessive sentences does the mood vary to any extent. In other adverbial sentences, mood may be said to be governed by the conjunctions (§ 441).

## § 483. Conditional Sentences (if) (§ 470).

Every compound conditional sentence consists of two parts:

The Protasis : What is put forward as a supposition or condition.

The Apodosis : The conclusion based upon this supposition or condition.

PROTASIS.	APODOSIS.
If you go	I go
If you go	let me go
If you go	I shall go
If you went	I should go
If you were to go	I should go
If you had gone	I should have gone
Provided you go	I shall go
Unless you go	I shall not go
etc., etc.	

*Various forms of Protasis :*

*Elle ici je craindrais pour ses jours.* (DELAVIGNE.)

*Voulons-nous être heureux, évitons les extrêmes.* (FONTANES.)

*Cet ouvrage serait fort bon, n'était la négligence du style.* (Académie.)

*Que deviendrais-je sous eux?* (BERQUIN.)

*Par des lois si équitables le peuple bannirait pour toujours la pauvreté, la jalouse et la discorde.* (VERTOT.)

*Moins connu des mortels, je me cacherais mieux.* (RACINE.)

*Vienne une puissance, les arts se mettront à son niveau.* (SOULIÉ.)

*Protasis implied :*

*Vos lettres me plairaient d'un inconnu.* (DE SÉVIGNÉ.)

*Un enfant supportera un changement que ne supporterait pas un homme.* (J. J. ROUSSEAU.)

*Elle pourrait bien dire avec le prophète: mon père et ma mère m'ont abandonnée.* (BOSSUET.)

*Confus, persécuté d'un mortel souvenir,*

*De l'univers entier je voudrais me bannir.* (RACINE.)

*Ne crains rien, mon enfant, tu ne pourrais pas servir.*

(ERCKMANN-CHÂTRIAN.)

The Conditional Conjunctions are *si*, *sinon que*, *à moins que*, *pourvu que*, *supposé que*, *pour peu que*, *en cas que*, etc., etc.\* (§ 441).

In Latin, if the Conditional sentence deals with facts, the Subjunctive is not employed. But if uncertainty and unreality exist, the Subjunctive follows in the Protasis or the Apodosis, or in both. It is mainly a question of degree. In French, on the contrary, the use of mood in the conditional sentence seems in a great measure independent of this principle, for:

1. In the Protasis, *si*, *sinon que*, almost always have the Indicative, however unreal the assertion, whereas the other Conditional Conjunctions have the Subjunctive, even when the doubt is much less than that expressed by *si*.

2. In the Apodosis the Subjunctive (with one exception) is never employed.

A. ‘*Si*,’ with Indicative Protasis.

If you go	he stops at home
<i>Si vous allez</i>	<i>il reste chez lui</i>
If I go	go also
<i>Si je vais</i>	<i>allez aussi</i>
If I go	you will go
<i>Si je vais</i>	<i>vous irez</i>
If I were to go	you would go
<i>Si j'allais</i>	<i>vous iriez</i>
If I had gone	you would have gone
<i>Si j'étais allé</i>	<i>vous seriez allé</i>

Le bien qu'on fait n'est jamais perdu ; *si* les hommes l'oublient, les dieux s'en souviennent. (FÉNELON.)

*Si* j'entre dans la Laconie je vous en chasserais tous, ils lui répondirent : *Si*. (BARTHÉLEMY.)

*S'il revenait*, vous seriez fort embarrassé. (Académie.)

*Si sa santé le lui permettait*, il sortirait. (SCRIBE.)

*S'ils commandaient eux-mêmes*, on les mettrait en déroute. (ERCKMANN CHÂTRIAN.)

*Si l'on te calomnie*, ne réponds pas ; *si* l'on t'offense, garde le silence. (NAPOLÉON III.)

\* In older English, the Subjunctive in the Protasis, without Conjunctions, was common ; but in modern English a more frequent construction is the Indicative with suitable Conjunctions, or with such Auxiliaries as *could*, *would*, *should* etc. (See Abbott's *Shakesperian Grammar*, pp. 260—264.) *Were I*, *Had I*, = *If I were*, *If I had*, are now almost the only forms in regular use, even in conditional sentences where it is desired to express strong doubt.

## B. 'Si,' with Protasis in the Conditional Mood form.

If you had gone	I should have gone
<i>Si vous seriez allé</i>	<i>je serais allé</i>

*Si vous auriez de la répugnance à me voir votre belle-mère,  
je n'en aurais pas moins à vous voir mon beau-fils.*

(MOLIÈRE.)

## C. 'Si,' with Subjunctive Protasis (only found in one tense).

Had he gone	I should have gone
<i>S'il y fut allé</i>	<i>j'y serais allé</i>

*Sage s'il eût remis une légère offense.* (LA FONTAINE.)

*Si c'eût été l'œil droit, je l'aurais guéri.* (VOLTAIRE.)

*Je me serais consolé, si Monsieur le Comte eût succombé.*  
(BOUILLY.)

A second oblique clause often exchanges *si* for *que* with Subjunctive.

<i>Si le roi m'avait donné</i>	
<i>Paris sa grand' ville</i>	
<i>Et qu'il m'eût fallu quitter</i>	
<i>L'amour de ma mie.</i>	

(MOLIÈRE.)

## D. Subjunctive Protasis, with various conjunctions.

It may perhaps be possible sometimes to trace greater doubt and unreality, where these conjunctions are used, than in many instances where *si* with the Indicative is employed.

Unless you go	I go
<i>A moins que vous alliez</i>	<i>je vais</i> (§ 470)

## E. Apodosis in Subjunctive Mood (only found in one tense).

*Si il avait pu il l'eût fait.*

*Si il n'était pas venu, j'eusse fini mon ouvrage.*

*Si ces observations avaient été répétées, si elles s'étaient trouvées justes, l'expérience eût pu former un art, etc.*  
(VOLTAIRE.)

*Si les Titans avaient chassé du ciel Jupiter, les poètes eussent chanté les Titans.* (Id.)

## F. Both Apodosis and Protasis in Subjunctive:

*Si j'eusse été surpris, quels traitements n'eusse-je point essayés.*  
(J. J. ROUSSEAU.)

*Mais si Molière eût traité ce sujet, il l'eût dirigé vers un but philosophique.* (CHAMFORT.)

## § 484. Concessive Sentences (granting that).

A Concessive Sentence is only a form of the Conditional, and needs no special explanation. It is so called because in it the Protasis concedes something, and upon this concession the conclusion of the Apodosis is based.

But here, as in the pure Conditional, the Protasis may be a sentence or a mere phrase. In some of the examples already given, Concessive meaning may no doubt be detected. A few additional examples will suffice:

*Ils mouraient tous, soit que nous les traitassions fort mal,  
soit que leurs maladies fussent incurables.* (LE SAGE.)

*Quelque puissants qu'ils soient, je ne les crains point.* (Académie.)

*Tout auteur que je suis, je ne suis pas jaloux.* (RONSARD.)

*Tout cassé que je suis je cours toute la ville.* (CORNEILLE.)

*Quand le malheur ne serait bon  
Qu'à mettre un sot à la raison,  
Toujours serait-ce à juste cause,  
Qu'on le dit bon à quelque chose.* (LA FONTAINE.)

*Quand vous me hâtriez, je ne m'en plaindrais pas.* (RACINE.)

*En cas que vous persistiez, il faudra que j'allègue, etc.* (FÉNELON.)

*Quoique j'aie très bonne opinion de moi.* (MONTESQUIEU.)

*Oui, je vous injurierai jusqu'à ce que je vous aie guéri de  
votre paresse.* (VOLTAIRE.)

*A moins que vous preniez bien votre temps vous n'en viendrez pas à bout.* (Académie.)

*Je demeurai quelquefois une heure sans qu'on m'eût regardé.* (MONTESQUIEU.)

*Pourvu qu'on sache la passion dominante de quelqu'un on est assuré de lui plaire.* (PASCAL.)

*A condition que* has either Indicative or Subjunctive.

*Je vous donne cet argent à condition que vous partiez demain  
(or) que vous partirez demain.*

*Je vous ai donné cet argent à condition que vous partiriez  
(or) que vous partissiez demain.* (From LITTRE.)

## CHAPTER III.—TENSES.\*

## PRINCIPAL SENTENCE.

## § 485. Simple Present.

## REGULAR USE.

To express what its name implies, indefinite action or state, in present time. (Compare *Simple Past* and *Simple Future*.)

*Je le vois, I see it.*

## § 486. Imperfect Present.

## REGULAR USE.

To express what its name implies, present action or state, as unfinished, habitual, etc. (Compare *Imperfect Past* and *Imperfect Future*.)

*Pendant que vous dormez, je travaille.* Whilst you are sleeping, I am working.

*Je lis beaucoup.* I read a great deal.

The English *Simple Present*, *I write*, and the *Imperfect Present*, *I am writing*, are in French expressed by one form. The two tenses are combined in the following remarks :

## IRREGULAR USE.

1. As an immediate *Simple Future*, especially when the futurity is sufficiently marked by an adverbial expression. It often alternates with future forms.

*Demain la trêve expire ; la guerre recommencera.*

To-morrow the truce expires ; the war will begin again.

2. As a *Simple Past*, to give life to the narrative (*Historic Present*). It often alternates with past forms.

*Un lundi en rentrant, je trouve un de mes camarades.*

*Dès qu'il m'aperçut, "Viens voir, me dit-il, viens voir."* J'accours. (LEGOUVÉ.) One Monday, in coming in, I find one of my school-fellows. As soon as he saw me he said to me, "Come and see, come and see." I run.

3. As a *Perfect Present*.

*Il y a un an que vous êtes à Paris.* You have been (now) a year in Paris.

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\* § 327.

§ 487. *Perfect Present.*

## REGULAR USE.

To express what its name implies, finished action or state in present time. (Compare *Perfect Past* and *Perfect Future*.) Hence,

1. Action past, but connected with the present by such words as *aujourd'hui*, *cette semaine*, *cette année*, etc.

*Cette année la moisson a été bonne.*

This year the harvest has been good.

*Il a fait bien chaud aujourd'hui.*

It has been very hot to-day.

2. Action past, but connected with the Present by the absence of any fixed period, such as a date, etc., to which the idea of past momentary action can be attached:

*Napoléon est mort à St. Hélène.*

Napoleon died at St. Helena.

3. Action past, but of which the consequences remain. This is true of all Perfect tenses.

*Le malade a passé une bonne nuit ; il est mieux.*

The sick man has passed a good night; he is better.

On peut dire que les Romains nous ont enseigné l'agriculture. (Lacombe.)

We may say that the Romans taught us agriculture.

## IRREGULAR USE.

4. To express indefinite past action or state.

In conversation, etc., the *Perfect Present* forms are more commonly employed than those of the Simple Past tense—possibly because, as a rule in conversation, only such subjects are spoken of as are lately past. (Compare above, 3.)

*Je te dirai seulement ce que j'ai vu.*

I will tell you only what I saw.

5. To express an immediate *Simple Future*:

*Attendez, j'ai fini dans un moment.*

—ve finished in a moment.

## § 488. Simple Past.\* (Arist.)

## REGULAR USE.

To express what its name implies, indefinite action or state in past time. (Compare *Simple Present* and *Simple Future*.)

Un matin, un matin d'hiver, le prince sortit du palais par la petite porte du jardin et se trouva bientôt dans la campagne. (Schott.)

One morning, one winter's morning, the prince went out of the palace by the small garden gate, and soon found himself in the open fields.

## § 489. Imperfect Past.

## REGULAR USE.

To express what its name implies, past action or state, as unfinished, habitual, etc. (Compare *Imperfect Present* and *Imperfect Future*.)

Pendant que vous dormiez, je travaillais.

Whilst you were sleeping, I was working.

Comme je me promenais le long de la Rue de Rivoli, un garde-national m'aborda, et me demanda mon passeport.

As I was walking along the Rue de Rivoli a garde-national accosted me, and asked me for my passport.

Je lisais beaucoup.

I read (or, I used to read) a great deal.

Hence the *Simple Past* is employed for the main facts of a narrative, the *Imperfect Past* for all that is secondary. This distinction is not always made in English, where the form *I wrote* constantly takes the place of *I was writing*, *I used to write*, etc.†

\* It is important to notice that this tense has many other names (§ 337. 7).

† The form *ich sang* usually goes by the name of *Imperfect* in German grammars. Professor Whitney, however, calls it *Preterite*.

Le major Vernon dinait à la table d'hôte de l'Hôtel des Armes de France. Il s'y montrait silencieux comme partout, et paraissait assez content de l'ordinaire. Un seul jour,—et ce jour était précisément le Vendredi Saint,—il se PLAIGNIT, FIT grand tapage et DONNA lieu à une scène très blâmable qui se RÉPANDIT promptement dans la ville, où elle PRODUISIT un effet que je vous laisse à penser.

Major Vernon was in the habit of dining at the table d'hôte of the Hotel "The Arms of France." There, as elsewhere, he was silent, and seemed satisfied enough with the usual fare. One day,—and this day was precisely Good Friday,—he complained, made a great row, and gave rise to an objectionable scene, the news of which spread promptly into the town, where it produced an effect which I leave you to imagine.

La patte DISPARUT dans sa poche, et il s'ÉLOIGNA.

Je COURUS de nouveau après lui.

"Quinze sous!"

"Quarante!"

"Vingt sous!"

"Quarante!"

"Vingt-cinq sous!"

"Quarante! . . ."

Comme il connaissait déjà le cœur humain! Chaque fois que ce terrible mot 'quarante' touchait mon oreille, il emportait un peu de ma résistance. Au bout de deux minutes, je ne me connaissais plus!

"Eh bien donc, quarante! . . m'éCRAI-je; "donne-la-moi."

Donne-moi d'abord l'argent, REPRIT-il. Je lui mis dans la main les quinze sous de ma semaine, et il me FIT écrire un billet de vingt cinq sous pour le surplus. . . . Oh! le scélérat! il était déjà homme d'affaire à treize ans! . . . Puis tirant enfin le cher objet de sa poche! "Tiens," me dit-il, "la voilà!" (LEGOUVÉ.)

## § 490. Perfect Past (Pluperfect).

## REGULAR USE.

To express what its name implies, finished action or state in past time. (Compare *Perfect Present* and *Perfect Future*.)

J'avais écrit la lettre avant dix heures hier au soir.

I had written the letter before ten o'clock yesterday evening.

J'avais écrit la lettre quand il entra.

I had written the letter when he came in.

## IRREGULAR USE.

To express at a time itself past *simple* past action or state. (Compare Irregular use of *Perfect Present*.) It has been shown that the *Perfect Present* is constantly employed instead of the *Simple Past* (§ 487. 4). It is equally true that the form *j'avais écrit* is constantly employed instead of the form *j'eus écrit*.\*

Je te dirai seulement ce que j'ai vu.

I shall only tell you what I saw.

Je te dirais seulement ce que j'avais vu.

I should only tell you what I had seen.

\* The form *j'avais* supposes unfinished past action, the form *j'eus* indefinite past action. This distinction is ill maintained in the compound forms, *j'avais écrit*, *j'eus écrit*; the former is commonly used, the latter exceptionally. It has therefore been omitted in the paradigms (§§ 338—349). For practical purposes it is sufficient to know that the form *I had written* is rendered by *j'eus écrit*, only after the conjunctions *aussitôt que*; *dès que*; *à peine . . . que*; *après que*, *quand*, etc.

Aussitôt que je l'eus aperçu là, je sentis qu'il avait tort.

As soon as I saw him there, I felt sure that he was wrong.

Dès que je l'eus entendu pleurer, je me repentis.

As soon as I heard him cry, I repented.

À peine eut-il monté sur l'arbre, que la branche se cassa.

He had hardly climbed up the tree, when the branch broke.

Après qu'il eut demandé pardon, on l'excusa.

After he had begged to be forgiven, they excused him.

Quand elles eurent bien dansé, elles partirent.

When they had danced a great deal, they went away.

## § 491. Simple Future.\*

## REGULAR USE.

To express what its name implies, indefinite action or state in future time. (Compare *Simple Present* and *Simple Past*.)

*J'irai* vous voir demain.

I shall go to see you to-morrow.

## IRREGULAR USE.

As an Imperative :

*Vous écrirez* cette lettre, et vous la *mettrez* à la poste.

You will write that letter and will put it in the post.

## § 492. Imperfect Future.

## REGULAR USE.

To express what its name implies, future action or state, as unfinished, habitual, etc. (Compare *Imperfect Present* and *Imperfect Past*.)

Pendant que je *travaillerai* vous *dormirez*.

Whilst I (shall) work you will sleep.

The periphrastic form *serai à écrire* is often used instead of the form *j'écrirai*, when it is necessary to express very accurately the action as unfinished, in progress, etc.

## § 493. Perfect Future.

## REGULAR USE.

To express what its name implies, finished action or state, in future time. (Compare *Perfect Present* and *Perfect Past*.)

*Il aura bientôt* vu toutes les peintures du Louvre.

He will soon have seen all the paintings in the Louvre.

## IRREGULAR USE.

To express supposition :

*Vous aurez oublié* d'enregistrer vos bagages.

Perhaps you have forgotten to register your luggage.

---

\* It must be recollected the so-called *Present Conditional* is often a *Simple Future*; the *Past Conditional* a *Perfect Future* (§ 466).

**SUBORDINATE SENTENCE.****§ 494. Sequence of Tenses.**

The Tense in the Subordinate sentence must correspond with that of the principal sentence, so that a consistent whole may be produced. This is called the *Sequence or Consecution of Tenses*.

Thus : I think he is singing ; I thought he was singing ; I think he was singing ; I think he will sing ; I thought he would sing ; etc., have correct sequence.

But—I thought he is singing ; I thought he will sing ; etc., have incorrect sequence.

When the Subordinate sentence has not the Subjunctive, this Sequence of tenses is easy, and needs no special explanation. It is only when the Subjunctive is employed that difficulties arise ; for several tenses are wanting in the Subjunctive, and one form has often to do double duty.

The following general rules may be given :

1. If the Subordinate sentence does not require the Subjunctive Mood, that tense must be employed which would be right if the sentence were a principal sentence.

2. If the subordinate sentence requires the Subjunctive, this must be done as far as the forms will admit. (See Paragidms, §§ 838—849).

**EXAMPLES :**

I know that he *is* there now.

Je sais qu'il *est* là maintenant.

I doubt if he *is* there now.

Je doute qu'il *s'oit* là maintenant.

I know that he *will be* there to-night.

Je sais qu'il *sera* là ce soir.

I doubt if he *will be* there to-night.

Je doute qu'il *s'oit* là ce soir.

We knew that he *was* ill.

Nous savions qu'il *était* malade.

We doubted if he *was* ill.

Nous doutions qu'il *fût* malade ; etc., etc.

## NOTES AND ILLUSTRATIONS.

## Sequence of Tenses.

The observations and rules given above are here stated at greater length :—

In a Simple sentence the words are dependent in various ways upon each other. To express this dependence we use the terms *agreement*, *concord*, *government*, etc. In a Compound sentence, not only has this dependence to be observed, but the two or more simple sentences of which it is composed must correspond, so that a consistent whole may be produced.

The mutual dependence of tense upon tense, or *sequence of tenses*, as it is called, alone presents difficulty; for the absence of many tense-forms in the Subjunctive renders impossible the distinctions which exist in the Indicative: \*

- (a) No distinction is possible in the Subjunctive between the Simple Past and the Imperfect Past; one form does duty for both :

Je portai	}	Je portasse
Je portais		

- (b) No distinction is possible in the Subjunctive between the Present and the Future, one set of tenses does duty for both :

Je porte	}	Je porte
Je porterai		

J'ai porté	}	J'ai porté
J'aurai porté		

Hence the guiding principle already given :—

1. If the subordinate sentence has not the Subjunctive mood, that tense must be put which would be required if the sentence were a principal sentence.
2. If the subordinate sentence has the Subjunctive mood, this must be done as far as the forms will admit.

A more or less close correspondence of tenses on the one hand, and a more or less exact definition of time and the relation of time on the other, are obtained by an observance of the following rules :—†

\* This seems the easiest way of putting the case, though probably the converse is the true view:—the lack of demand has reduced the supply, for minute distinctions are not necessary in a subordinate sentence.

† The rules marked \* are exceptional, and are not included in most umars. They are therefore supported by examples from well-known vrs. Abundant examples of Consecution will be found in §§ 484, 'Subjunctive.'

## A.

*PRESENT TENSE FORMS IN PRINCIPAL SENTENCE.*

*Present tense forms in the principal sentence are followed in the subordinate sentence—*

1. By the Simple Present Subjunctive to express—
  - (a) indefinite or incomplete present action :  
Il faut que vous écriviez maintenant.
  - (b) indefinite or incomplete future action :  
Il faut que vous écriviez demain.
2. By the Perfect Present Subjunctive to express—
  - (a) finished present action :  
Je doute que vous ayez écrit cette lettre.
  - (b) finished future action :  
Je doute que vous ayez écrit cette lettre avant mon départ demain.
3. By the Simple Past Subjunctive to express—
  - (a)\* indefinite past action :  
Il y a plus de quarante ans que je dis de la prose sans que j'en susse rien. (MOLIÈRE.)  
Je doute qu'on osât. (ROUSSEAU.)
  - (b) future conditional action (C.) :  
Je ne doute pas que vous écrivissiez bien cette lettre s'il vous aide.
4. By the Perfect Past Subjunctive to express past finished conditional action (C.) :
 

Je ne doute pas que vous eussiez écrit cette lettre s'il vous avait aidé.

*Observations.*

\* The form *j'ai voulu* may be Perfect Present with the consecution of the present tense, or Simple Past, with the consecution of the past tense (§ 487. 4).

(a) *Perfect Present :*

L'empereur, a commandé qu'il meure. (RACINE.)  
Vous avez beaucoup de grâces à rendre à Dieu de ce qu'il a permis qu'il ne vous soit arrivé aucun accident. (RACINE.)

Dieu a dit qu'il viendra juger les hommes.

(b) *Simple Past :*

Vous m'avez dit que vous ne reviendriez pas le lendemain. (J. J. ROUSSEAU.)  
Jésus Christ a promis qu'il viendrait juger les vivants et les morts. (WAILLY.)

A A

## B.

*PAST TENSE FORMS IN PRINCIPAL SENTENCE.*

*Past tense forms in the principal sentence are followed in the subordinate sentence—*

1. By the Simple Past Subjunctive to express indefinite or incomplete past action :

Je voulais que vous écrivissiez  
Je voulus que vous écrivissiez  
J'avais voulu que vous écrivissiez

Quand j'eus voulu que vous écrivissiez.

2. By the Perfect Past Subjunctive to express finished past action :

Je voulais que vous eussiez écrit avant mon départ  
Je voulus que vous eussiez écrit avant mon départ  
J'avais voulu que vous eussiez écrit avant mon départ

Quand j'eus voulu que vous eussiez écrit avant mon départ

3. By the Simple Present Subjunctive to express indefinite or incomplete present action :

Je ne fis rien qui vaille. (ROUSSEAU.)

## C.

*FUTURE TENSE FOR IN PRINCIPAL SENTENCE.*

The Conditional in most of its uses is a Future, but a Future looked at from the past, and not from the present, like the ordinary Future tenses (§ 466) :

Therefore whereas—

The Future Indicative forms have the consecution of the Present tenses (A) ; The Conditional forms have the consecution of the Past tenses (B) :

Il faudra que vous écriviez ; Il faudrait que vous écrivissiez.

Il faudra que vous ayez écrit ; Il faudrait que vous eussiez écrit.  
[vissiez.]

Il aura fallu que vous écriviez ; Il aurait fallu que vous écri-  
[érit.]

Il aura fallu que vous ayez écrit ; Il aurait fallu que vous eussiez

*Observations.*

It has been shown (B. 3 above) that (1) a Present tense may be followed by a Simple Past, and that (2) a Past tense may be followed by a Present. This is true of the Future and of the Conditional. It is sometimes to this and sometimes to a present force in the Conditional form, that we can ascribe such consecution as—

On dirait à vous voir assemblés en tumulte

Que Rome des Gaulois craigne encore une insulte.

(CRÉBILLON.)

Je ne croirais jamais que l'on s'adresse à moi. (ID.)

On dirait qu'ils travaillent pour des années éternelles.

(MASSILLON.)

Qui croirait que le secret eût été gardé et qu'on n'ait jamais rien su de la délibération que quatre ans après. (BOSSUET.)

## CHAPTER IV.—THE ARTICLES.

Articles are merely weak Determinative Adjective Pronouns. This is true in both English and French.

*Ce, cette, ces*, are stronger than *le, la, les*; *le, la, les*, are stronger than *un, une*. When it is desired to determine more strongly than can be done by *ce, cette, ces*, such adverbs as *ci, là*, are added (§ 289), or some other form of expression is employed. When, on the contrary, it is desired to determine less strongly than is done by *un, une*, no article at all is employed.

The degree of definiteness which is required by established usage is not always the same in English and French. Still the two languages have much in common. Some of the cases in which they are alike, and all those in which they differ, are included in the following rules.

## § 495. Substantive employed in a General sense.

1. Before a Substantive employed in a general sense (that is, neither quite determinately nor quite indeterminately), the definite article is put in French, and omitted in English:

<i>L'homme</i> est mortel	Man is mortal.
---------------------------	----------------

<i>L'or</i> est jaune	Gold is yellow.
-----------------------	-----------------

<i>La vie</i> est courte	Life is short.
--------------------------	----------------

2. Under this heading seems to come the use of the article in French, and its non-use in English, before names of countries, provinces, and islands. (See, however, § 497. 2.)

<i>La France</i>	France.
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<i>La Normandie</i>	Normandy.
---------------------	-----------

<i>La Sicile</i>	Sicily.
------------------	---------

etc., etc.

With other proper names the two languages correspond :

<i>Londres et Paris</i>	London and Paris.
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<i>La Tamise</i>	<i>The Thames.</i>
------------------	--------------------

<i>Les Alpes</i>	<i>The Alps.</i>
------------------	------------------

Néron	Nero.
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etc., etc.

; 496. Substantive employed in an Indeterminate sense.

1. Before a Substantive used in an Indeterminate sense, no article is put for the most part either in English or French—

(a) Where a preposition and a substantive together equal an adjective :

<i>un verre de vin</i>	a glass of wine.
<i>un verre à vin</i>	a wine glass

(b) When a preposition and a substantive together equal an adverb :

<i>aller à pied</i>	to go on foot.
<i>aller à cheval</i>	to go on horseback.
<i>mourir de honte</i>	to die of shame.

(c) Where one idea is expressed by two words :

<i>porter envie</i>	bear envy = envy.
<i>faire plaisir</i>	give pleasure = please.

(d) In the Partitive Genitive, after words of quantity (except *bien*,\* *plupart*) :

<i>beaucoup de pain</i>	much bread.
<i>trop de viande</i>	too much meat.
<i>pas de bruit</i>	no noise.
<i>une quantité de pain</i>	a quantity of bread.
<i>un peu de pain</i>	a little bread.

(e) In the Partitive Genitive, where the word of quantity is understood, and an adjective precedes the substantive :

<i>de bon pain</i>	good bread.
<i>de bonne viande</i>	good meat.
<i>de bons chevaux</i>	good horses.
<i>de bonnes noix</i>	good nuts.

---

\* Still we say *bien d'autres*.

2. The article is also omitted, but perhaps more for the sake of conciseness and rapidity in—

(a) Many proverbs :

*Contentement passe richesse.*

Enough is as good as a feast.

(b) Enumerations :

*Hommes, femmes, enfants, tout périt.*

Men, women, children, all perished.

(c) Vocatives : *Courage, soldats !*

(d) Titles of books, etc. :

<i>Histoire de France</i>	History of France.
---------------------------	--------------------

<i>Voyages en Afrique</i>	Travels in Africa.
---------------------------	--------------------

3. Before words used in apposition, no article is put in French, but *an*, *a*, is usually employed in English :

Son père, *médecin à Londres*, est mort.

His father, *a doctor in London*, is dead.

Son père était *médecin à Londres*.

His father was *a doctor in London*.

4. The article is omitted in English, when Cardinals, and in French when Cardinals or Ordinals, are employed :

<i>Livre premier</i>	Book <i>the first</i> or Book <i>one</i>
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<i>Georges quatre</i>	George <i>the Fourth</i> .
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<i>Page neuve</i>	Page <i>nine</i> .
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5. The article is omitted in French after *quel*, but usually *an*, *a*, is put in English :

*Quel affreux naufrage !*

What a frightful shipwreck !

6. The article is omitted in such comparisons as :

*Plus on a, plus on veut avoir.* (§ 498. 18.)

The more one has, the more one wishes to have.

## § 497. Substantive employed in a Determinate sense.

1. Before a substantive employed in a determinate sense, the article (or some stronger determinative) is employed in both English and French :

Le Président de la République.

The President of the Republic.

## 2. In many cases mentioned above (§ 496)—

(a) The substantive may be employed in a determinate sense and the definite article is restored :

Un verre *du* vin que vous avez acheté hier.

A glass of the wine which you bought yesterday.\*

Demandez des bons chevaux *de notre* écurie.

Ask for some of the good horses from our stables.

Son père, *le fameux* médecin, est mort.

His father, the famous doctor, is dead.

*Le* Paris *d'autrefois* n'existe plus.

The Paris of olden times exists no longer.

etc., etc.

(b) Or conciseness and rapidity may be sacrificed to energy :

Les hommes, les femmes, les enfants, tous périrent.

3. Sometimes a stronger Determinative Adjective is employed in one language than in the other :

(a) When the sense is distributive (= each), rather than determinative, *le* is used in French, *an* or *a* in English :†

Deux francs *le* kilogramme.

Two francs *a* kilogramme.

4. Often *le* is thought sufficient in French where a Possessive Adjective Pronoun is used in English :

Il a les larmes *aux* yeux.

He has tears in *his* eyes.

Je lui dois *la* vie.

I owe him *my* life.

\* We say *des petits-pains*, *des bonhommes*, etc., for a different reason ; they are compound words.

† Still we say, *trois cents francs par mois*, *par jour*, etc., three francs *a* month.

## NOTES AND ILLUSTRATIONS.

## § 498. Article.

1. In imitation of the Italian, the Article is used before some family names : *le Tasse*, *le Titien*, *le Corrège*, *le Poussin*.\*
2. The article in the plural is sometimes put emphatically before names of men : *les Bossuet*, *les Racine* (§ 216).
3. The article is often put before names of actresses, etc. : *La Duparc*, *la Béjart*, *la Dumesnil*, etc., etc. *La boutique de la Duchapt*, célèbre marchande de modes. (J. J. ROUSSEAU.)
4. The article is employed before some proper names of towns and men : *Le Havre*, *La Rochelle*, *Le Mans*, *La Fontaine*, *La Bruyère*, *Le Maistre*, etc. Contrast § 215.
5. The article is not employed before the name of a country, if this name has arisen from that of a town, where no article is put : *Naples*, *Vénise*, etc.
6. The article is familiarly joined to vocatives : *Hé ! l'homme là bas !*
7. Notice the anomalous use of *le* (not *la*) before feminine Latin names of plants, etc. : *le nymphæa alba* (white water-lily).
8. The article is employed before *monsieur* (mon+sieur), but not before *madame*, *mademoiselle*, *monseigneur* : Un monsieur m'a dit cela ; Une dame m'a dit cela.
9. The article is repeated as a rule. But such sentences as *le père et mère* are sometimes found.
10. The article is repeated before two adjectives whose meanings are different : *L'humble et timide innocence* (LITTRE) ; *Les bonnes et les mauvaises actions qu'il a faites*. (ID.)
11. *Donnez-moi de bonne viande* is less definite than *donnez-moi de la bonne viande* (§ 496, e) ; but why should we not say with a similar distinction, *donnez-moi de viande excellente*, *donnez-moi de la viande excellente*? †
12. *La boîte aux lettres* equals roughly *Our letter box*. A similar difference may be found in *bouteille à l'encre* and *bouteille à encre*, *pot au lait* and *pot à lait*, etc., etc. But why *tourte aux pommes*, *tarte à la crème*; *confitures de framboises*; *verre à vin*; *bouteille à vin*; *une tarte aux confitures de groseilles*? No answer but "usage" seems possible.
13. "The, before comparatives, is a remnant of the old instrumental case *thi*. Compare O. E. *thi mare* = Latin *eo magis*."

\* Not before Christian names : not *le Dante*, but *Dante*.

† "Perhaps because the article relates to a whole from which a part is taken. *Boire du vin* signifies 'to drink wine generally' ; the adjective, by means of its individualising property, destroys this totality : *boire de bon vin* means 'to drink a good kind of wine.' The adjective, when it follows, does not interfere with the article, as it only individualises in a supplementary appositional manner : *j'ai bu du vin rouge, du vin qui est rouge.*" (See § 516.)—(DIEZ.)

## CHAPTER V.—PRONOUNS.\*

## § 499. Some Uses of the Conjunctive and Disjunctive Personal Pronouns.

1. A personal pronoun is said to be 'conjunctive' when closely connected with the verb ; 'disjunctive' when for any cause this close connexion is broken.

Hence the Disjunctive forms are employed—

(a) After a preposition :

*Avec nous* ; *sans lui*, etc. With us ; without him.

(b) When employed as complement :

*C'est moi*. It is I.

(c) In a composite subject :

*Lui et moi sortirons*. He and I will go out.

*Son frère et lui sortiront*. His brother and he will go out.

(d) In a composite object :

*J'ai parlé à lui et à elle*. I have spoken to him and to her.

(e) When either an adjective or an adjectival sentence is put between the pronoun and verb :

*Lui seul s'échappa*. He alone ran away.

*Lui, qui est soldat, resta*. He, who is a soldier, remained.

*Lui, voyant le danger, s'échappa*. He, seeing the danger, ran away.

(f) In answers, and when emphatically employed

*Qui s'échappa ! Lui*. Who ran away ? He.

*Eux ! esclaves ! They ! slaves !*

2. The Disjunctive forms *moi*, *toi* (and these only), are employed conjunctively in Imperative affirmative phrases : § 299.

Donnez-moi Give me.

Lève-toi Get up.

3. The Disjunctive forms *moi*, *toi*, *lui*, *eux*, are all employed conjunctively for emphasis :

*Lui s'échappa, non pas moi !* It was he who ran away, not I.

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\* Most of the uses of Pronouns have been explained in the Accidence.

§ 500. Some Uses of *celui*, etc., and *ce*.

The substantival forms *celui*, *celle*, *ceux*, *celles*, are more definite than the substantival form *ce*.

(a) They equal in form a demonstrative adjective + a personal pronoun ; *ce* does not.

(b) They agree in gender and number ; *ce* may or may not.

(c) They are always followed by an additional defining word or phrase ; *ce* is not necessarily so followed :

1. *Celui, qui parle en ce moment, est le Président.*

*He, who is now speaking, is the President.*

*Ceux qui viendront, verront.*

*Those who come will see.*

*Celui, dont vous parlez, est le capitaine.*

*He, of whom you are speaking, is the captain.*

*Celle-ci est pauvre, celle-là est riche.*

*This one is poor, that one rich.*

*Prenez ceux-ci et ceux-là.*

*Take these and those.*

2. *Ce qui fait le héros, dégrade souvent l'homme.*

(VOLTAIRE.)

*That which makes the hero, often degrades the man.*

*J'ai déjà dit ce qu'il faut faire, quand un enfant pleure pour avoir ceci ou cela.* (J. J. ROUSSEAU.)

*I have already said what is to b<sup>a</sup> done, when a child cries to have this or that.*

*Est-ce votre maison ? Is that your house ?*

*Ce sont mes frères. Those are my brothers.*

In many phrases where *ce* is used in French, the neuter *it* would be thought sufficiently strong in English :

*Il pleut, n'est-ce pas ? It rains, does it not ?*

*C'est mon père, monsieur. It is my father, sir.*

*Ce* may be added for emphasis, and then for the most part disappears in English :

*L'Empire c'est la paix ! The Empire is peace !*

*Qu'est-ce que c'est ? What is it ?*

*C'est un trésor qu'un ami. A friend is a treasure.*

## NOTES AND ILLUSTRATIONS.

## · § 501. USES OF TU AND VOUS.

'Thou' in modern English is almost obsolete. In Shakespeare's time it was employed much as 'tu' is now in French.

a. 'Tu' is the pronoun of affection or extreme familiarity : \*

*Of Affection.*—Ce matin à propos d'un plaisir manqué, je dis en riant à mon fils : je vois que tu as besoin que je te fasse une petite leçon. (LEGOUVÉ.)

*Of Familiarity.*—Je n'y tins plus, je courus à mon camarade. Donne-moi ta patte, lui dis-je, je t'en prie. Ma patte; te donner ma patte—veux-tu t'en aller. (ID.)

Compare : SIR ANDREW : No faith. I'll not stay a jot longer.

SIR TOBY : Thy reason, dear venom, give thy reason. (*Twelfth Night.*)

B. Generally a master uses *vous* to his servants, as to strangers. *Tu* would then express anger, contempt, etc. But in confidential sentences and in good-humoured utterances of superiority he uses *tu*; when angry, he resorts to '*vous*'.

Thus in '*Les Femmes Savantes*', Chrysale, feeling how unjust is the dismissal of Martine, uses the kindly '*tu*' to the servant girl. He is checked by his wife, Philaminte, and he then restores the *vous* with which he is in the habit of addressing Martine.

PHI. : Vous ne voulez pas, vous, me la faire sortir ?

CHRY. : Si fait. Va, ne l'irrite point; retire-toi, Martine.

PHI. : Comment ! vous avez peur d'offenser la coquine ?  
Vous lui parlez d'un ton tout à fait obligeant.

CHRY. : (d'un ton ferme). Moi ? point. Allons, sortez. (D'un ton plus doux,) Va-t'en, ma pauvre enfant.

Again: Léandre, '*Les Fourberies de Scapin*', in his anger against Scapin begins with *vous* and *monsieur*, but softens down to *tu*.

LEAN. : Ah ! ah ! vous veilliez ; je suis ravi de vous trouver,  
*Monsieur* le coquin.

SCA. : Monsieur, votre serviteur. C'est trop d'honneur que  
vous me faites.

LEAN. : (mettant l'épée à la main). Vous faites le méchant  
plaisant ! ah ! je vous apprendrai.

\* \* \* \* \*  
SCA. : (se mettant à genoux.) Monsieur, que vous ai-je-fait ?  
LEAN. : Ce que *tu* m'as fait, traître !

Compare the use of *thou* and *you* in—

P. Sebastian, is *thy* name ? I like *thee* well, and will employ  
*thee* in some service presently.

S. In what you please : I'll do what I can.

P. I hope *thou* wilt. (To Lancelot,) How now, *you* ? where  
have *you* been these two days loitering ? (*Two Gent. of Ver.*)

---

\* See MOLIERE : *Les Fâcheux*, Act i. Sc. i.

γ. *Tu* is the pronoun of contempt or anger to strangers and ordinary acquaintances. Thus, in '*Les Femmes Savantes*', Trissotin and Vadier address each other with the ordinary *vous*, till Vadier, finding fault with the sonnet of Trissotin, they gradually, in their anger, work into *tu*.

TRISS.: Je soutiens qu'on ne peut en faire de meilleur.  
Et ma grande raison est que j'en suis l'auteur.

VAD. : *Vous!*

\* \* \* \* \*

TRISS.: *Vous* donnez sottement vos qualités aux autres.

VAD. : Fort impertinemment *vous* me jetez les vôtres.  
*Allez*, rimeur de balle, opprobre du métier.

TRISS.: *Allez*, fripier d'écrits, impudent plaigiaire

VAD. : *Allez*, cuistre . . . . . :

TRISS.: *Va*, *va* restituer tous les honteux larcins.  
Que réclament sur *toi* les Grecs et les Latins.

VAD. : *Va*, *va-t'en* faire amende honorable au Parnasse,  
D'avoir fait à *tes* vers estropier Horace.

TRISS.: Souviens-toi de ton livre, et de son peu de bruit.

VAD. : Et toi, de ton libraire à l'hôpital réduit.

*Act III., Scene V.*

Compare :

SIR TOBY : If thou thou'st him some thrice, it shall not be amiss.

Sir Andrew, in the letter that he writes subsequently, follows this advice :

'Faith, whatsoever thou art, . . . thou liest in thy throat.'  
(*Twelfth Night*.)

δ. '*Tu*' is adopted in the higher poetic style, and in the language of solemn prayer.\*

Et moi pour te louer, Dieu des soleils, que suis-je ?  
(*LAMARTINE*.)

This remains in Modern English.

\* In Abbott's Shakespearian Grammar a number of other examples will be found of the employment of *thou*. Use has been made of this work in the preceding rules.

**§ 502. Vous with Singular Adjective, etc.**

It is worthy of notice that although with *vous* the verb is always put in the plural, the adjective is put in the singular or plural according as *vous* refers to one person or to more than one :

Vous êtes condamné, Monsieur, à payer les frais du procès ;  
Vous êtes condamnés, Messieurs, à payer les frais du procès.

**§ 503. Use of Third Person Singular in direct address.**

The use of the third person singular is common in French in the mouth of inferiors :

Est-ce que Monsieur désire avoir les chevaux prêts à sept heures ?

Son Excellence veut-elle que je lui raconte ce qui s'est passé.

**§ 504. Uses of moi, toi, etc., in Subjective.**

The history of the uses of the oblique cases of the Pronouns in the Subjective (Nominative) has been given in § 299. In Diez's *Grammatik*, vol. iii. p. 50, will be found examples, not only from French, but from the other Romance languages.

**§ 505. 'Le' indeclinable.**

The Pronouns *le*, *la*, *les*, can only be used with a definite reference to some noun, itself determined by an article at least :

Connaissez-vous le livre ?	Oui, je le connais
Connaissez-vous sa femme ?	Oui, je la connais
Connaissez-vous ces hommes ?	Oui, je les connais
Connaissez-vous mes chevaux ?	Oui, je les connais

When the noun is undefined, or when reference is made to an adjective or to a phrase, the neuter indeclinable *le* (= *ceci*, *cela*) is employed. This *le* may be translated by *so*.\* But as a rule *so* is omitted in Modern English :

Etes-vous les personnes que je vis hier à la comédie du Barbier de Séville, dans la première loge ? Vous devez répondre nous *les sommes*, parce que vous voulez indiquer ces personnes dont on vous parle.

Etes-vous chrétienne. Je *le* suis. Etes-vous la Juive qui fut menée hier à l'inquisition ? Je *la* suis ; la raison est évidente. Etes-vous chrétienne ? Je suis *cela*. Etes-vous la Juive d'hier ? Je suis *elle*. (VOLTAIRE.)

\* Repair to the Capitol. We will *so*. (SHAKESPEARE.)

We think our fathers fools, so wise we grow;  
Our wiser sons no doubt will think us *so*. (POPE.)

Qu'appelez-vous douze hommes de bonne volonté ? Nous le sommes tous. (MARMONTEL.)

Autant que je le puis, je cède à tes raisons ;  
Elles calment un peu l'ennui qui me dévore. (RACINE.)

On ne peut vous estimer et vous aimer plus que vous l'êtes.  
(VOLTAIRE.)

But many examples can be given from authors in the 17th century, where the pronoun is made to agree with an adjective :

Je veux sur toutes choses que vous soyez contente, et quand vous la serez, je la serai. (SÉVIGNE.)

On ne peut être plus contente que je ne la suis.  
(MAINTENON.)

It is probable that Voltaire fixed the rule as we now have it.  
(See example above.)

### § 506. Soi.

Se' is the only conjunctive personal pronoun, third person, which has reflexive power only ; it equals *oneself, himself, herself, itself, themselves*.

To se corresponds *soi*, also reflexive, but disjunctive, like *moi, toi*. Some of the uses which strictly belong to the reflexive *soi* have been usurped by *lui* and *elle*. There seems to be a growing tendency to give *soi* the indefinite meaning attached to the English *oneself*, and to employ *lui, elle, eux, elles*, in the sense of *himself, herself, themselves*.

(a) *Soi = oneself.*

Il est beau de triompher de soi. (CORNEILLE.)

On a souvent besoin d'un plus petit que soi.

(LA FONTAINE.)

La honte d'une action rejaillit sur les parents . . . il est rare qu'on ne fasse du mal qu'à soi. (DIDEROT.)

(b) *Soi = itself, themselves.*

élevez la gloire immortel le d'un cœur toujours maître de soi. (FONTENELLE.)

L'esprit de commerce entraîne avec soi celui de frugalité. (MONTESQUIEU.)

Tout cela part d'un cœur toujours maître de soi.

(RACINE.)

Ce sont choses de soi, qui sont belles et bonnes.

(MOLIÈRE.)

Tous les animaux ont en soi un instinct qui ne les trompe jamais. (BUFFON.)

(c) *Soi* = *himself, herself, themselves (persons)*.

Qu'il fasse autant pour *soi* comme (que) je fais pour lui.  
(CORNEILLE.)

Charmant, jeune, trainant tous les coeurs après *soi*.  
(RACINE.)

Idoménée revenant à *soi*, remercie ses amis. (FÉNELON.)

(d) *Lui, elle, eux, elles*, = *soi*.

L'Anglais porte partout sa patrie avec *lui*.  
(BERNARDIN DE ST. PIERRE.)

Je sais, et c'est Salomon qui le dit, que celui-là est haïssable  
qui parle toujours de *lui*. (SÉVIGNE.)

Enfin las d'appeler un sommeil qui le fuit.  
Pour écarter de *lui* ces images funèbres.  
Il s'est fait apporter ces annales célèbres. (RACINE.)

Ce torrent entraîne après *lui* tout ce qu'il rencontre ; il ne  
laisse après *lui* que du sable et des cailloux.  
(LUTRÉ.)

### § 507. Ethic Dative.

Prends-moi dans mon clavier trois lapins de garenne.  
(RACINE.)

Allons monsieur . . . . dressez-lui-moi son procès.  
(MOLIÈRE.)

Une riade qui vous lui met en marmelade les mandibules et  
les dents. (LA FONTAINE.)

Ah ! que je hais leur insipide joie ! Que leur babil est un  
trouble importun ; chassez-les-moi ! (VOLTAIRE.)

On lui lia les pieds, on vous le suspendit. (LA FONTAINE.)

N'approfondis jamais rien dans la vie,  
Et glissez-moi sur la superficie. (VOLTAIRE.)

Prends-moi le bon parti, laisse là tous les livres.  
(BOILEAU.)

Compare English :

The skilful shepherd peeled me certain wands.  
(SHAKESPEARE.)

Villain, I say, knock me at the gate, and rap me well.  
(ID.)

§ 508. *en* (Latin *inde*).

*En*, like *dont* and *où*, is really an adverb of place. Hence in its various uses the force of an adverb can more or less be traced; but in its position in a sentence it is treated in every way as a Personal Pronoun. (§ 513.)

(a) *With definite reference to things.*

Dans le sein paternel je me vis rappelée  
Un malheur inouï m'en avait exilée. (VOLTAIRE.)

Qu'avez-vous fait pour être gentilhomme? Croyez-vous  
qu'il suffise d'en porter le nom et les armes? (MOLIÈRE.)

(b) *With definite reference to persons.*

J'espère retrouver mes parents, j'en attends des nouvelles  
avec impatience. (MOLIÈRE.)

J'en ai fait un martyr; sa mort me fait chrétienne.  
(CORNEILLE.)

(c) *With definite reference to a whole phrase.*

En t'avouant pour fils, en est-il moins coupable? En es-tu  
moins Brutus? en es-tu moins romain? (VOLTAIRE.)

(d) *In an indefinite manner which in English may be left untranslated.*

Il en veut à Monsieur B.  
He bears ill-will to Mr.  
Il s'en donne.  
He enjoys himself.  
etc., etc.

§ 509. *y* (Latin *ibi*).

The history of *y* is exactly parallel to that of *en*: *y* from *ibi*, and is strictly an adverb of place. But *y*, like *en*, has the position of a personal pronoun. (See § 513.)

(a) *Adverb:*

La province est mon pays depuis que vous y êtes.  
(SÉVIGNÉ.)

Mon trône vous est dû; loin de m'en repentir,  
Je vous y place même avant que de partir. (RACINE.)

(b) *Pronoun with reference to things:*

Dure à jamais le mal s'il y faut ce remède. (CORNEILLE.)

Le roi donne cent mille francs à Brancos pour marier sa  
fille au duc de Brancos son neveu, et Brancos y ajoute  
cent mille écus. (SÉVIGNÉ.)

## (c) Pronoun with reference to persons:

VAD. : Oui, oui je te renvoie à l'auteur des satires.

TRISS. : Je t'y renvoie aussi. (MOLIÈRE.)

## (d) Pronoun with reference to whole phrase:

Vous voulez vivre à votre manière ; vous y vivrez. (BIRON.)

Une grenouille vit un bœuf

Qui lui sembla de belle taille ;

Elle qui n'était pas grosse en tout comme un œuf,

Envieuse, s'étend et s'enfle et se travaille

Pour égaler l'animal en grosseur ;

Disant : Regardez bien, ma sœur ;

Est-ce assez ? Dites-moi, n'y suis-je point encore ?

Nenni. M'y voici donc ? Point du tout. M'y voilà, etc.

(LA FONTAINE.)

§ 510. où (Latin *ubi*).

*Où*, like *dont*, is largely employed as a relative pronoun ; but, unlike *dont*, it has also retained its strict use as an adverb of place. Unlike *dont* again, it is constantly interrogative, a power *dont* has lost (§ 511).

(a) *où*, simple adverb :

Le plaisir d'aller sans savoir où. (J. J. ROUSSEAU.)

(b) *où*, interrogative adverb :

Je le rejoindrai bientôt : mais où ? (VOLTAIRE.)

(c) *où*, relative :

Cette mer où tu cours est célèbre en naufrages.

(BOILEAU.)

L'instant où nous naissions est un pas vers la mort.

(VOLTAIRE.)

Chacun a son défaut où toujours il revient.

(LA FONTAINE.)

Et l'hymen d'Henriette est le bien où j'aspire.\*

(MOLIÈRE.)

L'hôtesse où vous avez logé.

(SÉVIGNE.)

In the 17th century, *où* is often found where *que* alone would now be judged more correct.

C'est ici où Dieu manifeste ses merveilles. (MASSILLON.)

C'est dans cette allée où devrait être Orphise.

(MOLIÈRE.)

\* Génin, in his *Lexique de Molière*, gives almost a hundred examples of this use of *où* in Molière, Pascal, Bossuet, etc. He adds, "Enfin tout le 17<sup>ème</sup> a ainsi parlé et une partie du 18<sup>ème</sup> ; c'est de nos jours seulement qu'on a prétendu restreindre *où* à marquer l'alternative ou le lieu, et qu'on a imposé ces affreuses locutions trainantes *par laquelle*, *dans lesquels*, *à l'aide desquels*, *chez lesquels*, *par rapport auxquelles*, etc., etc. Reprenons donc, il en est temps, une façon de parler vive, commode, excellente, que nous sommes en train de remplacer par la plus lourde et la plus insipide.

§ 511. *Dont = d'où.*

1. *Dont*, from *de* and *unde*, is employed in Old French like *unde* in Latin, both as a relative adverb of place and as an interrogative adverb of place.

Le naïfs (le serf natif) qui departet de la terre *dunt* il est nez. (*Lois de Guillaume*, 11th cent.)

*Dont* venez-vous ? (*Berte*, 13th cent.)

On lui demanda *dont* elle venait. (*Froissart*, 15th cent.)

Je le renvoyrois bien, *dond* il est venu. (*RABELAIS*, 16th cent.)

Mais, dy je, *dond* venez ? ou allez ? (Id.)

2. *Dont* has lost—

(a) In great measure its natural use as a relative adverb of place, it is replaced by *d'où*. But abundant examples in this sense occur in the 17th and 18th centuries.

Rentre dans le néant *dont* je t'ai fait sortir. (*RACINE*.)

Abîmes redoutés *dont* Ninus est sorti. (*VOLTAIRE*.)

(b) Its use as an interrogative.

3. It is now mainly employed as a substitute for *de qui* in respect to persons, and as a substitute for *duquel*, *de laquelle*, *desquels*, *desquelles*, in respect to things. It can scarcely be called an adverb :

L'homme *dont* (*de qui*) vous parlez.  
The man of whom you speak.

La femme *dont* (*de qui*) j'entends la voix.  
The woman whose voice I hear.

Le Duché *dont* (*duquel*) vous avez la carte.  
The Duchy of which you have the map.

La maison *dont* (*de laquelle*) elle prit son titre.  
The house from which she took her title.

Ces livres *dont* (*desquels*) ils ont déchiré les pages.  
These books the pages of which they tore up.

Ces étoiles *dont* (*desquelles*) nous voyons les reflets.  
The stars of which we see the light.

## CHAPTER V.—ORDER OF WORDS.

## § 512. Introductory Remarks.

French, like English, is an analytic language—the sense depends greatly upon the order of the words. Latin is synthetic, the sense is in great measure independent of the order (see § 28). In French as in English—

- (a) The normal order is (1) Subject ; (2) Predicate.
- (b) The inverted order is (1) Predicate ; (2) Subject.
- (c) The more important adjuncts are placed before the less important, *e.g.*, the Direct object is placed before the indirect, the Indirect Object is placed before the adverbial expressions, etc.

In French, as in English, these rules of arrangement are not strictly observed, but vary according to the will of the writer, his desire to produce emphasis, harmonious periods, etc. The study of these variations belongs to Style or Rhetoric, and not to Grammar. But apart from any considerations of style, the order of words in French sentences needs some explanation, for in several details it always differs from that observed in English.

## § 518. Position of Conjunctive Personal Pronouns.

## A. Position in respect to verb.

1. A conjunctive personal pronoun as subject follows its verb :

- (a) In an interrogative sentence :\*

Parle-t-il ?                    Ne parle-t-il pas ?

- (b) Usually when introducing a quotation : “Ami,” répondit-il, “vous avez raison.”

- (c) Usually in optative sentences without ‘que’ : Puisiez-vous réussir. *May you succeed.*

- (d) Usually after *ainsi, encore, toujours, peut-être, en vain, au moins, à peine*, etc. : Toujours est-il vrai que, etc. *Anyhow it is true that, etc.*

\* A frequent form is *est-ce que je = is it that I*, etc., especially when the answer *No* is expected ; such combinations as *coure-je, romps-je, mange-je*, etc., are also avoided by the use of *est-ce que je*.

2. A Conjunctive Personal Pronoun in the Accusative, Dative, or Genitive is placed after its verb when that verb is in the Imperative mood and the sentence is affirmative, and *only then*:

*Vous le recevez : recevez-le : ne le recevez pas.*

*Vous me parlez : parlez-moi : ne me parlez pas.*

*Vous en donnez : donnez-en : n'en donnez pas.*

B. *Position in respect to each other:*

1. When the pronouns are **AFTER** the verb (that is, in the Imperative affirmative), the Accusative always precedes the Dative, the Dative always precedes the Genitive.\*

Dites-le-lui                   *Tell it him*

Dites-le-moi                   *Tell it me*

Parlez-lui-en                 *Speak to him of it*

But a second sentence in Imperative often has the pronoun in the favourite position : *Polissez-le et le repolissez : Polish it and repolish it.* (BOILEAU.)

2. When, however, the pronouns are **BEFORE** the verb--

(a) A reflexive pronoun precedes a non-reflexive :

*Il se le promet*           *He promises it to himself*

*Il se l'est promis*          *He has promised it to himself.*

(b) A dative *first* or *second* person precedes an accusative *third* person : person is stronger than case.

*Vous me l'avez dit*           *You told it me*

*Nous ne vous l'avons pas dit*   *We did not tell it you*

*Me l'avez-vous promis ?*       *Have you promised it me ?*

*Nous vous le dirons demain*   *We will tell it to you to-morrow*

*Ne vous l'avaient-ils pas offert ?*   *Had they not offered it to you?*

*Vous ne nous le demandez pas*   *You do not ask it of us*

*Ne vous l'avons-nous pas dé-fendu ?*   *Have we not forbidden it to you ?*

\* That is, the Accusative is 'preferred' to the Dative; the Dative to the Genitive. Compare the other rules : the masculine is 'preferred' to the feminine ; the first person is 'preferred' to the second, the second to the third.

**§ 514. Position of Adjectives.**

1. Qualificative adjectives usually follow the substantive with which they are in attribution :

un chapeau noir	a black hat
un livre amusant	an amusing book
un livre abîmé	a spoilt book

2. The following adjectives generally, but not always, go before the substantive :

beau	gros	long	petit
bon	jeune	mauvais	vieux
grand		méchant	

*Examples of their use :*

un beau navire	a fine ship
un bon pistolet	a good pistol
une grande maison	a large house
un gros caillou	a large pebble
un jeune cheval	a young horse
un long manteau	a long cloak
un mauvais fusil	a bad gun
un méchant enfant	a naughty child
un petit lorgnon	a small eye-glass
un vieux drapeau	an old flag

3. Many adjectives, including some of those given in 2, change their meaning according to their position. But for the most part it is only with certain substantives, especially *homme* and *femme*, that the meaning changes. (See § 516.)

The following are among the most important :

affreux	different	jeune	plaisant
bon	divers	maigre	petit
brave	faux	malheureux	propre
certain	fier	malhonnête	seul
cher	galant	méchant	vilain
constant	gentil	mortel	vrai
cruel	grand	nouveau	
*ernier	honnête	pauvre	

*Examples of their use:*

un <i>affreux</i> homme	a bad, terrible man
un homme <i>affreux</i>	an ugly man
un <i>bonhomme</i>	a weak, simple man
un homme <i>bon</i>	a good, kind man
un <i>brave</i> homme	an honest man
un homme <i>brave</i>	a brave man
un <i>cruel</i> homme	a disagreeable, tiresome man
un homme <i>cruel</i>	a cruel man
un <i>fier</i> homme	a fine fellow
un homme <i>fier</i>	a proud man
un <i>galant</i> homme	an honest man
un homme <i>galant</i>	a ladies' man
un <i>gentilhomme</i>	a nobleman, etc.
un homme <i>gentil</i>	an agreeable man
un <i>grand</i> homme	a great man
un homme <i>grand</i>	a tall man
un <i>honnête</i> homme	an upright man
un homme <i>honnête</i>	a polite man
un <i>jeune</i> homme	a young man
un homme <i>jeune</i>	a youthful man
un <i>malhonnête</i> homme	a dishonourable man
un homme <i>malhonnête</i>	a rude man
un <i>pauvre</i> homme	a helpless, insignificant man
un homme <i>pauvre</i>	a poor man
un <i>plaisant</i> homme	an odd man
un homme <i>plaisant</i>	a jolly, pleasant man
un <i>petit</i> homme	a short man
un homme <i>petit</i>	a mean fellow
un <i>vilain</i> homme	a disagreeable, unpleasant man
un homme <i>vilain</i>	an ugly man
une <i>forte</i> femme	a strong woman
une femme <i>forte</i>	a strong-minded woman
une <i>puissante</i> femme	a large, heavy woman
une femme <i>puissante</i>	a powerful, rich woman
une <i>grande</i> dame	a lady of rank
une dame <i>grande</i>	a tall lady

une certaine nouvelle	some sort of news
une nouvelle certaine	an undoubted piece of news
un cher frère	a dear brother
un habit cher	an expensive coat
d'une commune voix	unanimously
une voix commune	a vulgar, usual voice
la dernière année	the last year (of a series)
l'année dernière	last year
différentes, diverses choses	several, sundry things
des choses diverses, différentes	different, various things
une fausse clef	a false key
une clef fausse	a wrong key
de fortes eaux	a strong volume of wat
des eaux fortes	aquafortis
une longue-vue	a telescope
une vue longue	long sight
un maigre dîner	a scanty, wretched dinner
un dîner maigre	a dinner where no meat is eaten
un malheureux écrivain	a wretched author
un écrivain malheureux	an unfortunate author
une méchante épigramme	a poor epigram
une épigramme méchante	a wicked epigram
durant de mortelles années	during long, tedious, sad years
une blessure mortelle	a mortal wound
un nouveau chapeau	another hat
un chapeau nouveau	a new-style hat
un pauvre poète	an indifferent poet
un poète pauvre	a poor poet
un plaisant conte	an absurd tale
un conte plaisant	an amusing tale
son propre uniforme	his own uniform
son uniforme propre	his clean uniform
un simple soldat	a private
un soldat simple	a simple-minded soldier
un unique poème	an only poem
un poème unique	a poem unequalled
une vraie histoire	a downright falsehood
<i>e histoire vraie</i>	a true history
etc., etc.	

**§ 515. Position of Adverbs.**

1. Such interrogative adverbs as *comment*, *combien*, *pourquoi*, *quand*, *où*, etc., are placed before the verb, as in English:

Comment vous portez-vous ?

Combien d'argent a cet homme ?

2. Ordinary adverbs are usually placed

(a) After the verb in simple tenses :

Il vient souvent

Il travaille très bien

(b) Between the auxiliary and the past participle in compound tenses :

Il est souvent venu

Il a très bien travaillé

*Hier*, *aujourd'hui*, *demain*, etc., and adverbial expressions, usually follow the verb :

Il est venu hier

Il a travaillé avec beaucoup de courage

4. The above rules are not strictly followed ; a change in the position of the adverb is often made to produce emphasis :

Souvent il vient

Souvent il est venu

Hier il est venu

5. The only position that the adverb may *not* occupy is between the subject and the verb, its favourite place in English :

He rarely comes

Il vient rarement

He often comes

Il vient souvent

6. The adverbs of negation consist usually of two parts, of which one is always "*ne*" when a verb is present.\* (§ 484.)

(a) *Ne* always precedes the verb :

Il ne travaille pas

Il n'a pas travaillé

(b) Both parts usually precede in the infinitive mood :

Ne pas travailler

Ne jamais travailler

---

\* La Fontaine, etc., *ne* is sometimes left out ; this must not be imitated.

## NOTES AND ILLUSTRATIONS.

## § 516. Position of Adjectives.

The Position of Adjectives is better learnt by practice than by rules ; still the following fragmentary remarks may be of service.

A. It has been shown that in French, when two words occur together, only the second receives the force accent ; the first is unaccented (§ 53). By its accented position, the second word gains some small amount of emphasis.

Therefore a qualificative adjective is as a rule placed after the noun, because usually it is the adjective which requires to be emphasized, and therefore to be placed in an accented position. When the adjective is placed first, it loses much of its individuality ; the substantive bears the accent and the emphasis.\*

In a large number of phrases usage has established a certain order, and has given a certain meaning to that order. Although in such phrases the writer may not have the option of putting the adjective before or after the noun, the special meaning claimed by the position of the adjective is usually an illustration of the general principle given above. The study of some special cases may render clearer the general law that governs position :

1. An adjective before its substantive often forms with it a kind of compound substantive. The adjective loses more or less of its separate existence according as the connection is more or less close : *un franc-maçon, un bonhomme, un gentilhomme, une longue-vie, un malheur*, etc. (§§ 41, 152.)

2. An adjective is placed (a) after the substantive to express an accidental quality ; it is necessary by accentuation to give prominence to the adjective : (b) before the substantive to express an inherent quality ; it is then less necessary to accent the adjective, as the noun itself includes the idea contained in that adjective : *un mendiant riche; une riche héritière*.

3. An adjective is placed (a) after the substantive when employed with its literal meaning ; (b) before the substantive when employed with a figurative meaning. The reason is akin to that given in (2) : *les cygnes noirs; les noirs chagrins*.

B. An adjective of one syllable is usually placed before a noun of several syllables. Euphony gains by such an arrangement of the words, and other considerations are waived.

C. In some cases no special *meaning* is intended by the order employed : it may depend upon the will of the writer, and his individual ideas of euphony ; upon the necessities of verse, etc.

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\* Still more emphasis can be given to the adjective by putting it into an adjectival sentence. Compare : *d'excellentes poires, des poires excellentes, des poires qui sont excellentes*.

**§ 517. Position of Pronouns in Optative Sentences, etc.**

Combien un avocat bien payé par avance *trouve-t-il* plus juste la cause dont il est chargé. (PASCAL.)

Que ne *puis-je* aussi presser sur mon sein mon vertueux et bon père. (FLORIAN.)

*Dussé-je* me condamner moi-même, je ne puis m'empêcher de dire la vérité. (ROLLIN.)

Pourquoi un chien de basse-cour *hurle-t-il* la nuit à la simple odeur d'un loup qui lui ressemble. (BERNARDIN DE ST. PIERRE.)

L'évangile ne prêche que la tolérance et la paix, aussi les Chrétiens *supportèrent-ils* pendant 764 ans tous les maux que le fanatisme des Sarrasins leur voulut faire souffrir. (CHÂTEAUBRIAND.)

**§ 518. Pronouns not immediately before their own Verb.**

Pronouns are usually placed immediately before the verb which governs them. When this verb is infinitive, the following arrangement is common :

L'un voulait le garder, l'autre *le voulait prendre*. (LA FONTAINE.)

Soleil, *je te viens voir* pour la dernière fois. (RACINE.)

Trajan, dans sa réponse au gouverneur, dit qu'on ne doit pas chercher les Chrétiens ; mais que s'ils sont dénoncés et vaincus, il *les faut punir*. (CHÂTEAUBRIAND.)

Ah ! s'il vous faut tout expliquer. (DROZ.)

**§ 519. Pronouns in Imperative Affirmative Sentences.**

Tenez, Monsieur, battez-moi plutôt et *me laissez* tire tout mon cœur ; cela me fera plus de bien. (MOLIÈRE.)

Vous, attendez le roi, parlez et *lui montrez* Contre le fils d'Hector tous les Grecs conjurés. (RACINE.)

Peignez-les-moi, dit l'aigle, ou bien *me les montrez*. (LA FONTAINE.)

Conservez bien votre courage et *m'en envoyez* un peu dans vos lettres. (SÉVIGNÉ.)

Allez, La Fleur, trouvez-le et *lui portez* trois cents louis que je crois bien comptés. (VOLTAIRE.)

§ 520. Position of *y* and *en*.

1. *Y* = a dative, *en* = a genitive (p. 166, note) : therefore *y* goes before *en* (§ 513 B.)

L'on me dit tant de mal de ces hommes et j'y en vois si peu.  
(*LA BRUYÈRE.*)

2. If *y* and *lui* or *leur* occur together, *lui*, *leur*, take the precedence :

Ne lui *y* en envoyez pas.  
Je le lui *y* envoie mes livres.

But the hiatus is too great : such phrases had better be avoided.

3. The necessity of having a sonant syllable upon which to place the tonic accent has given rise to the use of *moi* instead of *me* and *te* in *donnez-moi*, *lève-toi*, etc. When *en* is also present, the *me* or *te* and *en* combine, and form a syllable of sufficient strength (§ 299).

*Donnez-m'en.*   *Va-t'en.*

With the less sonant *y* it is difficult to lay down any rule. Examples can be given in which *y* is treated like *en*, and is made to bear the tonic accent :

*Mène-m'y.*   *Confie-t'y.*

Ne te compare pas aux autres, mais à moi (Dieu) ; si tu m'y trouves (dans les autres) compare -t'y.  
(*PASCAL.*)

But generally a return is made to the *moi*, *toi* ; and *y* bears no accent.\*

*Mènes-y-moi.*   *Tiens-y-toi.*

Te voilà bien, cadet, *tiens-y-toi.*

(*CORNEILLE.*)

\* This is preferable. No one disputes *donnez-moi*, *lève-toi*. *Mènes-y-moi*, *tiens-y-toi*, have the same origin, and can be defended on the same ground. Moreover, such euphony as is found in these combinations is on their side. M. Littré says that *mènes-moi-y*, *confie-toi-y*, are the regular forms, but that the hiatus prevents their use. He has overlooked apparently the origin of the use of *moi* and *toi* in imperative sentences. It is not a question of hiatus, but of tonic accent. When *moi* and *toi* cease to have the accent, their *raison d'être* ceases too. The 'regular' forms are *mènes-m'y*, *confie-t'y*.

## BOOK V.—PROSODY.

## § 521. Rhythm and Métre.

An easy-flowing and therefore pleasing admixture of accented and unaccented syllables produces *rhythm*. When this rhythm is subject to definite rules, it is called *métre*.\* Prose may or may not have rhythm, but cannot have metre. Verse has metre.

French verse is based upon accent, and therefore has rhythm.† It is subject to fixed rules, and therefore has metre.

## § 522. Phrase-accent.‡

In French the unaccented syllables in a word are more distinctly pronounced than in English. In fact, in the mouth of the best speakers, there is little or no difference between the accented and unaccented syllables (§ 52). The monotony which would result from such pronunciation is relieved by an additional accent dependent upon the sense (§ 53). The recurrence of this sense or phrase accent at certain intervals forms the basis of the metre of modern French verse.

Most French poetry is written in lines of twelve syllables, called *Alexandrines*.§ All that follows applies primarily to such lines.

\* *Métre* means simply *measure*. That the lines should be of a certain length is one of these definite rules, but not at all the only one. The following lines, for instance, contain *rhythm*, but no *métre*: Qu'est devenue la beauté, qu'est devenu l'orgueil de tes domaines ? Où sont tes anciennes forêts, les vieux bois qu'avaient plantés tes ancêtres, où ils chassaient, où ils invoquaient leurs dieux ?—(*Krouac*.)

† That the rhythm is not only unequal, but that at times it is altogether wanting, will be shown further on ; it is only meant that French verse at its best contains *regulated rhythm* or *métre*. This is usually denied.

‡ Often called ‘*oratorical accent*’.

§ The tragedies of Corneille, Racine, Voltaire, etc., and most of the comedies of Molière, are written in lines of twelve syllables. French verse is also written in lines of ten syllables, which scarcely differ from lines of twelve, except that the full accents are usually placed on the fourth and tenth syllables ; in lines of nine syllables, in which the full accents are usually placed on the third and ninth syllables ; in lines of eight, seven, six, and five syllables, in which the accent within the line is movable. The odes and choruses of Racine, the fables of La Fontaine, etc., are familiar examples. The rules in respect to *hiatus*, *e mute*, etc., apply to such lines, as well as to lines of twelve syllables, and need no special explanation.

1. The sense must admit of an accent upon the sixth syllable.\*
2. The sense must admit of an accent upon the twelfth syllable.\*
3. In the first half-line the sense must admit of an accent upon some syllable beside the sixth ; and in the second half-line upon some syllable beside the twelfth.\*

Every line has therefore two fixed accents and two movable ones. The two fixed accents are stronger than the two movable ones, and may be spoken of as *full* accents in comparison with the other *minor* accents.

If for a syllable with the full accent we write  $a'$ , for a syllable with the minor accent  $a$ , and for an unaccented syllable  $x$ , each half-line may be thus represented :—

$a$	$x$	$x$	$x$	$x$	$a'$
$x$	$a$	$x$	$x$	$x$	$a'$
$x$	$x$	$a$	$x$	$x$	$a'$
$x$	$x$	$x$	$a$	$x$	$a'$
$x$	$x$	$x$	$x$	$a$	$a'$

If we may compare accent and quantity, the above may be roughly represented thus :—

-	u	u	u	u	-
u	-	u	u	u	-
u	u	-	u	u	-
u	u	u	-	u	-
u	u	u	u	-	-

The first half-line may or may not correspond with the second in its accentuation. Hence twenty-five different arrangements are possible.†

\* This, except the word end in *e muta* (see however § 526. 2), must be the end of a word : therefore wherever there is a phrase-accent, there is of necessity a word-accent too, but for the sake of convenience, throughout the Prosody, *accented* means having the phrase-accent ; *unaccented*, not having the phrase-accent ; the word-accent is ignored.

† As the rule of the minor accents is only loosely observed (§ 525), the number might be increased, but this is sufficiently accurate for the present purpose.

## § 523. The Full Accent at the Sixth Syllable.

## CÆSURA.

The full accent at the sixth syllable must be helped by a pause in the sense. To signify this pause it is said that the “cæsura” must be observed.\* The term *cæsura* has been adopted from the Latin, but is not in French verse employed with the same meaning as in Latin verse. In French it means, not the cutting of a foot, but the cutting of the line into two equal parts, each of which is called a *hemistich* (half-line).

1. The necessity for a pause in the sense at the sixth syllable renders it impossible for the *cæsura* to occur—

(a) *In the body of a word*; †

Therefore these lines would be faulty :

Du temple, partout or | né de festons magnifiques.  
Le peuple saint inon | dait les portiques en foule.  
Et tous introduits de | vant l'autel avec ordre.

They are thus written by Racine :

Du temple orné partout | de festons magnifiques,  
Le peuple saint en foule | inondait les portiques ;  
Et tous, devant l'autel | avec ordre introduits.

(b) *Between two words in close grammatical connexion* ;

Therefore the following lines would be faulty :—

Portant les nouveaux fruits | de leurs champs dans leurs mains  
Selon l'usage antique | et solennel je viens.

They are thus written by Racine :

De leurs champs dans leurs mains | portant les nouveaux fruits.  
Je viens selon l'usage | antique et solennel.

2. But the cæsura is allowable in the following cases, for the grammatical connexion is not sufficiently close for a pause not to be allowed :

(a) Between the substantive subject and its predicate :

Je vois que l'injustice | en secret vous irrite. (RACINE.)

(b) Between a verb and its object :

Avant qu'on eût conclu | ce fatal hyménée. (RACINE.)

(c) When the auxiliary and participle are separated by other words :

Et fut de ses sujets | le vainqueur et le père. (VOLTAIRE.)

\* This is really equivalent to saying that *enjambement* is forbidden (§ 524).

† Except sometimes when the word ends in *e mute* (§ 526. 2).

## § 524. The Full Accent at the Twelfth Syllable.

The full accent at the end of the line must be assisted

- (A) By rhyme.\* (B) By the absence of enjambement.

## A. RHYME.

By rhyme is meant a correspondence, at certain intervals, of sounds in the termination of words. Hence the rhyme ought to be judged by the ear, and not by the eye.

All French verse has rhyme. The French accent is too weak for blank verse to be possible. It would be barely distinguishable from prose.<sup>†</sup>

Both in French and English, if the ear is not satisfied, the rhyme is bad. In English, the converse is usually true ; if the ear is satisfied, the rhyme is good. In French, there is a greater choice of rhymes than in English, and many which would satisfy the ear are not admitted ; either the eye or the sense forbids them. Therefore the rules for rhymes in French divide themselves naturally into two classes :

- a. Rules made that the rhymes may satisfy the ear.

- b. Rules made that the rhymes may satisfy the eye.

## (a.) Rules made that the rhymes may satisfy the ear.

1. Every syllable is made up in one of four ways :—

A vowel or diphthong sound alone : *a, et, eu, eau, ou, oui.*

A vowel or diphthong sound preceded by a consonant sound : *ta, tes, tant, pit, vertu, fouet.*

A vowel or diphthong sound followed by a consonant sound : *air, ère; il, elle.*

A vowel or diphthong sound both followed by a consonant sound and preceded by one : *ver, pour, sel.*

2. For a pair of rhymes to satisfy the ear,

The vowel or diphthong sound must be the same in both : *jamais, permets; doux, nous; assied, pied, etc.*

The consonant sound which follows the vowel or diphthong sound must be the same in both : *usage, partage; soupir, désir.*

The consonant sound which precedes the vowel or diphthong sound may or may not be the same in both. If it is the same, the rhyme is said to be, *rich* :‡ *combattu, vertu; autels, mortels.* If it is not the same, the rhyme is said to be ‘*sufficient*’ : *danser, entrer; funeste, modeste; enfin, lin; place, glace.*

\* Rhyme must not be confused with rhythm.

† See Molière : *le Sicilien, l'Avare*; § 521, note.

‡ If only the vowels correspond in a pair of rhymes, we have “assonance.” Assonance is not allowed in Modern French, but is found in Old French. In English, rich rhymes are very unusual.

3. Among rich rhymes which are rarely neglected, are—

Those ending in *a*, *é*, *i*, *o*, *u*. Sufficient rhymes like *donna*, *alla*; *volonté*, *armé*; *établi*, *fini*; *vu*, *tribu*; are unusual.

Those ending in *tion*, *sion*, *gion*, etc. Sufficient rhymes like *légion*, *exécution*, are unusual.

Those ending in *-ent*, *-ant*. Sufficient rhymes like *vent*, *brûlant*; *grands*, *temps*, *enfants*, *innocents*, are unusual.

4. A vowel may not rhyme with a diphthong : such rhymes as the following are rare :—

*Veux-tu que je te die ? une atteinte secrète*

*Ne laisse point mon âme en une bonne assiette.* (MOLIÈRE.)

5. Such rhymes as *disgrâce*, *place*; *abattre*, *idolâtre*; *ordonne*, *trône* (VOLTAIRE); *âme*, *flamme*; *parole*, *rôle* (CORNEILLE); *place*, *grâce* (MOLIÈRE); are faulty.\* The vowel sounds are not alike.

(β.) *Rules made that the rhymes may satisfy the eye.*

The following rules have nothing to defend them except usage. No such restrictions in the use of rhymes exists in English.

1. The pair of rhymes must either (a) both end in *e* mute, or must (b) both not end in *e* mute. If they end in *e* mute, they are called 'feminine' rhymes ; if they do not, they are called 'masculine' rhymes :

Feminine rhymes : *heure*, *meilleure* ; *journée*, *donnée* ; *père*, *mère* ; *chose*, *dispose*, etc., etc.

Masculine rhymes : *bonheur*, *peur* ; *autel*, *sel* ; *désir*, *plaisir* ; *vertu*, *abattu* ; *cité*, *habité*, etc., etc.

2. In lines of twelve syllables the rhymes must run alternately : two masculine, two feminine.†

Trop heureux pour lui de hasarder vos jours ! }  
Et quel besoin son bras a-t-il de nos secours ? }  
Que peuvent contre lui tous les rois de la terre ? }  
En vain ils s'uniraient pour lui faire la guerre ; }  
Pour dissiper leur ligue il n'a qu'à se montrer ; }  
Il parle, et dans la poudre il les fait tous rentrer ; }  
Au seul son de sa voix la mer fuit, le ciel tremble }  
Il voit comme un néant tout l'univers ensemble. }  
(RACINE.)

\* At least, such rhymes would be faulty now. Probably at the time these words were written they were good (§ 531).

† These are spoken of as *rimes plates* (consecutive rhymes), as distinguished from *rimes croisées* (alternate rhymes), and *rimes mêlées* (mixed or irregular rhymes). Probably at one time they satisfied the ear (§ 532).

3. A word in the singular may not rhyme with a word in the plural : *père, mères, etc.*; nor may any word ending in *s, x, le roi, je veux, adieu, etc.* (§ 369).

4. A word in *-er* may not rhyme with a word in *é*: *aimer, donné, etc.*

5. A word may not rhyme with itself :

Les chefs, les soldats ne se connaissent *plus*\*  
L'un ne peut commander, l'autre n'obéit *plus*.

Words of like sound, but of different meaning, are allowed ; but they occur rarely in tragedy.

Ai-je fait quelque chose ? Eclaircis-moi ce *point*  
Non, vous n'avez rien fait ; mais ne me suivez *point*.

(MOLIÈRE.)

Words of kindred meaning do not form good rhymes, e.g., a simple word and its compound : *juste, injuste*; *suit, poursuit*; or a noun and its verb : *je soutiens, des soutiens*.

#### B. ENJAMBEMENT.

To signify that the sense must assist the accent by allowing a pause at the end of the line, it is usual to say that *enjambement* (*enjamber*, to stride over) is *forbidden*.† It must be distinctly understood that this term *enjambement* is limited in its use to the cases in which the sense ends abruptly at the beginning of the second line. If the sense is completed not by a fragment, but by the *whole* or the greater part of the second line ; if, in short, there is no temptation to make a pause at the beginning of the second line, and by so doing to neglect the pause at the end of the first upon which the rhythm depends,‡ it is not spoken of as *enjambement*. Hence the following lines are not faulty :

. . . . Et certes son visage  
Porte de sa grandeur l'ineffaçable image.  
(RACINE, *Alexandre*.)

\* Such rhymes please neither the *eye* nor the *ear*, and would be avoided in English as well as in French.

† This is really equivalent to saying that the *cæsura* is insisted upon at the end of the line.

‡ The Romantic school (§ 22) defend the *enjambement*. That it may at times be used with effect there is no doubt, but it is difficult to admire such lines as the following :

“ C'est ainsi qu'achevait l'aveugle en soupirant,  
Et près des bois marchait, faible et *sur une pierre*,  
*S'asseyait*. Trois pasteurs, enfants de cette terre,  
*Le suivaient*, accourus aux abois turbulents,  
*Des molosse*, gardiens de leurs troupeaux bélants.” (CHÉNIER.)

. . . Dans ce désordre à mes yeux se présente  
Un jeune enfant couvert d'une robe éclatante. (RACINE.)

Vous m'avez commandé de vous parler sans feinte,\*  
Madame : quel est donc ce grand sujet de crainte. (Id.)

“ Du sort de cet enfant je me suis fait instruire,”\*\*  
Ai-je dit : “ On commence à vanter ses aïeux.” (Id.)

Si ma fille une fois met le pied en Aulide,\*  
Elle est morte ; Calchas, qui l'attend en ces lieux  
Fera taire nos pleurs, fera parler les dieux. (Id.)

Real *enjambement* is allowed if the sentence is immediately broken off :

Est-ce un frère ? est-ce vous, dont la témérité  
S'imagine ?—Apaisez ce courroux emporté. (CORNEILLE.)

(JOSABETH) . . . . . Eh ! Madame, excusez  
Un enfant . . . .

(ATHALIE) . . . . J'aime à voir comme vous l'instruisez.  
(RACINE.)

Again, real *enjambement* is at times allowed to produce some special effect :

Un flot au loin blanchit, s'allonge, s'enfie et gronde,  
Soudain le mont liquide, élevé dans les airs,  
*Retombe* : un noir limon bouillonne sur les mers. (DELILLE.)

Là-dessus, maître rat, plein de belle espérance,  
Approche de l'écaille, allonge un peu le cou,  
Se sent pris comme aux lacs ; car l'huitre tout d'un coup  
Se referme. Et voilà ce que fait l'ignorance. (LA FONTAINE.)

Puis donc qu'on nous permet de prendre  
*Haleine*, et qu'on nous défend de nous étendre.  
(RACINE.)

Horace, les voyant l'un et l'autre écartés,  
*Se retourne*, et déjà les croit demi-domptés.  
(CORNEILLE.)

\* Very nearly *enjambement*; compare the last example from Corneille.

## § 525. The Minor Accents.

## A.

For the position of the full accent the rules are fixed, and admit, as we have seen, of but little variation. The position of the minor accent, on the contrary, depends upon the will of the writer.\* It is evident that the third† or fourth syllable in each hemistich bears the minor accent better than the first or second, for then the line is more equally balanced (cadence), and the rhythm is more real. But a constant repetition of the same accentuation produces monotony, and in practice it is usual to give variety to lines by shifting the minor accents at a greater or less sacrifice of rhythm :‡

Celui | qui met un frein || à la fureur | des flots.||  
 Sait aussi | des méchants || arrêter | les complots.||  
 Soumis | avec respect || à sa volonté | sainte.||  
 Je crains Dieu | cher Abner || et n'ai point | d'autre crainte.||  
 Cependant | je rends grâce || au zèle | officieux.||  
 Qui | sur tous mes périls || vous fait ouvrir | les yeux.||  
 Je vois | que l'injustice || en secret | vous irrite.||  
 Que vous | avez encor || le cœur | israélite.||      (RACINE.)

The minor accent is rarely put immediately before the full accent, for the rhythm is destroyed by such an arrangement :

Soumis | avec respect || à sa volonté | sainte.      (RACINE.)  
 Devant | ce fier lion || qui ne te connaît | pas.||      (ID.)  
 Souvent | nous avons peine || à dire pourquoi | c'est.||      (MOLIÈRE.)  
 Le sang | de vos rois | crie, || et n'est point | écouté.||      (RACINE.)  
 Je le savais bien, | moi || que vous | l'épouseriez.||      (MOLIÈRE.)

\* The rules of the minor accent are usually included under the general heading of *cadence* (=rhythm with well-chosen and pleasing words) : *Avez pour la cadence une oreille sévère*, says Boileau, but he lays down no rules. He leaves it to the taste of the writer.

† If on the third, we get “anapaests.”

‡ When the minor accent is not well placed, the half-line is practically prose in which the rules of hiatus and *e mute* are observed (§§ 526, 527).

The following are examples of lines in which the syllable at the end of the hemistich bears the minor accent, another syllable the full accent : there is little rhythm in such lines.

*Songez-y : || vos refus | pourraient | me confirmer || . . . .*  
*(RACINE.)*

*Vous, | le midi. || Qu'aucun | par un zèle | imprudent||. . . .*  
*(ID.)*

*Une femme . . . . || Peut-on | la nommer | sans blasphème ? ||*  
*Une femme . . . . || C'était | Athalie | elle-même. || (ID.)*  
*J'entre : || le peuple fuit | le sacrifi | ce cesse. || (ID.)*

#### B. Absence of Minor Accents.

The absence of a minor accent in each hemistich injures or even destroys the rhythm. Hence are avoided :

(a) A collection of small monosyllables.

*Ce que je vais vous être || et ce que je vous suis. || (RACINE.)*

The first hemistich is better than the second, for the accent can be laid upon *vais* without perceptibly forcing the pronunciation :

*Ce que je vais | vous être.*

But in the second hemistich the accent must either be laid upon *ce*, a word too weak to bear it (see § 532), or upon *vous*, which immediately precedes the fifth. In the former case the ordinary pronunciation is forced :

*et ce | que je vous suis ;*

in the latter the rhythm is destroyed (§ 525. A) :

*et ce que je vous | suis.*

(b) Long Polysyllables :

*Une comparaison || qu'une similitude. || MOLIÈRE.*

There is no possibility of giving rhythm to this line, except by forcing the pronunciation and giving in the first hemistich a minor accent to the first or second syllable of *comparaison*, and in the second hemistich, to the *e* of *une*, or to the *si* in *similitude* (§ 52).

*Une com | paraison || qu'une | similitude ||*

*Une compar | aison || qu'une si | mitude, || etc.*

#### C. More than one Minor Accent.

Occasionally more than one minor accent may be found in a hemistich. The rhythm is sacrificed to the sense :

*Quel avantage a-t-on qu'un homme vous caresse.*

*Vous jure amitié | foi || zèle | esti | me, tendresse. ||*

*(MOLIÈRE.)*

*Dai | gne, dai | gne, mon Dieu || sur Mathan | et sur elle. ||*

*(RACINE.)*

### § 526. Number of Syllables in a Line.

The number of syllables required in any special kind of verse is fixed ; but as with rhyme, the eye is consulted more than the ear.\*

#### 1. DIPHTHONGS.

Many combinations of vowel sounds which in prose would be reckoned as diphthongs and as of only one syllable (§ 80), in verse are regularly, or may be at times, counted as two syllables. The number is however limited by custom.†

*ia*

1. Generally counts as two syllables :
2. Is a diphthong in *faacre*, *diacre*, *liard*, *diable*.

*uai*

1. Generally counts as two syllables :
2. Is a diphthong in *bréviaire*.

*ian, ien, iant, ient,*

1. Generally count as two syllables :
2. Is a diphthong in *viande*.

*iau*

Counts as two syllables.

*ié, ier, iez, ière,*

1. Generally count as two syllables :
2. Are diphthongs in *pied*, *amitié*, *tiède*, *assiette*.

*ien*

1. Counts as two syllables in the words *li-en*, *magici-en*, *chirurgi-en* :
2. Is a diphthong in *mien*, *tien*, *bien*, *chien*.

\* See *Diphthongs*, § 80, note.

† This list has no pretension to completeness : the making of French verse is not the object of this book.

*ieu*

1. Counts as two syllables in *pi-eux*, *odi-eux*, *extéri-eur*:
2. Is a diphthong in *lieu*, *milieu*, *dieu*, *adieu*, *pieu*.

*io*

1. Generally counts as two syllables:
2. Is a diphthong in *pioche*.

*ion*

1. Counts as two syllables in *entri-ons*, *voudri-ons*, *mettri-ons*, *acti-on*, *attenti-on*, *nati-on*:
2. Is a diphthong in *aimions*, *sortions*, *aimerions*.

*oé, ôè, oë*

1. Count as two syllables in *No-é*, *No-él*, *po-ésie*, *po-ète*:
2. Are diphthongs in *poèle*, *moëlle*, *moëlleux*.

*oin*

Is a diphthong in *loin*, *soin*, *besoin*, *point*.

*oua, oué, ouer, ouet, ouette,*

1. Generally count as two syllables in *avou-a*, *lou-ait*, *secou-ant*, *lou-er*, *jou-et*, *alou-ette*, *chou-ette*, *Rou-en*:
2. Are diphthongs in *fouet*, *fouetter*.

*oui*

1. Generally counts as two syllables:
2. Is a diphthong in *oui*.

*ouin*

1. Generally counts as two syllables:
2. Is a diphthong in *babouin*, *baragouin*.

*ua, ué, uer, ueux,*

1. Generally count as two syllables:
2. Is a diphthong in *écuelle*.

*ui*

1. Counts as two syllables in *flu-ide*, *ru-ine*, *ru-iner*, *bru-ine*:
2. Is a diphthong in *hui*, *aujourd'hui*, *fruit*, *suit*.

## 2. "E MUTE."

The rules followed in verse are based upon the assumption (§ 532) (a) that anywhere within the line *e mute* is pronounced before a consonant and silent before a vowel, and (b) that at the end of the line it is always silent.

1. It is never counted as a syllable at the end of either hemistich :

a. At the end of the first hemistich it is not allowed before a consonant, and is not sounded before a vowel :

1      2      3      4      5      6      1      2      3      4      5      6  
Eh quoi Mathan ! d'un prêtr(e) est-ce là le langage ?

1      2      3      4      5      6      1      2      3      4      5      6  
Moi nourri dans la guerr(e) aux horreurs du carnage.

b. At the end of the second hemistich it is allowed before a consonant or before a vowel, but is not counted in either case :

1      2      3      4      5      6      1      2      3      4      5      6  
Vous m'avez commandé de vous parler sans feint(e)  
Madame : quel est donc ce grand sujet de crainte.

1      2      3      4      5      6      1      2      3      4      5      6  
Déjà je ne vois plus qu'à travers un nuag(e)  
Et le ciel et l'époux que ma présence outrage.

2. Elsewhere than at the end of a hemistich it counts as a syllable before a consonant or aspirated *h*; but before a vowel or silent *h* it does not count.

1      2      3      4      5      6      1      2      3      4      5      6  
Je ne veux point ici rappeler le passé

1      2      3      4      5      6      1      2      3      4      5      6  
Ni vous rendre raison du sang que j'ai versé.

1      2      3      4      5      6      1      2      3      4      5      6  
Le ciel mêm(e) a pris soin de me justifier

1      2      3      4      5      6      1      2      3      4      5      6  
Sur d'éclatants succès ma puissanc(e) établie.

3. The *e mute* in *aie*, *vie*, etc., is included in these rules ; but not the *e mute* in *aient* (ending or not), *soient*, and in *avouerez*, *prierai*, etc., etc., where it is absorbed in a previous vowel or diphthong, is completely silent and is left unnoticed in the counting.

## § 527. Hiatus in Verse. (§ 97.)

The rule for hiatus in verse is usually thus given : "Mute e is the only vowel at the end of a word which may be followed by another vowel or an aspirated h. With this exception, the meeting of two vowels forms *hiatus*, which is strictly forbidden. It would not be possible to put *tu es*, *tu auras*, *si elle vient*, *elle y est*." In this rule it has happened as in the rules for rhyme, that the eye has been consulted as well as the ear. The result is inconsistency and confusion.

## A.

When a pause is necessary between two words, the hiatus is only apparent. Therefore, of the three following rules the first and partly the last are alone correct in principle.

1. Any two of the vowels *a*, *e*, *i*, *o*, *u*, may occur in succession, if the first ends the line. As a pause is required at the end of each line, there is no hiatus, and the rule is good ; it satisfies the ear :

Dans un cal | me profond || Darius | endormi ||  
Ignorait | jusqu'au nom || d'un si faible | ennemi. ||

2. No two of the vowels *a*, *e*, *i*, *o*, *u*, may occur in succession at the full cæsura. The fact of there always being a pause at the middle of the line has been ignored ; the rule is bad, for where there is a pause, there can be no hiatus.\* The eye alone has been consulted.

3. No two of the vowels *a*, *e*, *i*, *o*, *u*, may occur within the hemistich. When a pause is necessary, there is no hiatus ; the eye alone has been consulted, and the rule is bad. When no pause is necessary, the rule is good ; it satisfies the ear.

\* But as, in fact, the full cæsura often marks but a very weak pause, it would perhaps be more correct to say that the rule is too absolute. This applies to the minor cæsura in a still greater degree. But the rule has been constructed independently of any such pause, and no hiatus, real or apparent, is allowed within the line, when such real or apparent hiatus is caused by the juxtaposition in separate words of the vowels *a*, *e*, *i*, *o*, *u*. The absurdity of this rule is most easily seen in dialogue, or when in continuous lines a full stop occurs between the vowels.

## B.

In each of the following cases, if a pause is required, there is no real hiatus—the rule is good, it satisfies the ear; if a pause is not possible, there is real hiatus—the rule is bad, it satisfies the eye alone.

1. An aspirated *h*\* may be placed after a vowel.

*Gardez qu'une voyelle, à courir trop hâtée*

*Ne soit d'une voyelle, à son chemin heurtée.* (BOILEAU.)

*Où courrez-vous ainsi tout pâle et hors d'haleine?*

(RACINE.)

2. A nasal vowel† may be placed before an ordinary vowel.

*Et transportant cent fois et le nom et le verbe. . . .*

(BOILEAU.)

*Sans cesse il me semblait que Néron en colère. . . .*

(RACINE.)

*Qui vous donna la main et qui vous donna l'être.*

(CORNEILLE.)

*La fuite aux animaux ne faisait point la guerre.*

(LA FONTAINE.)

*Mais Rome veut un maître et non une maîtresse.*

(RACINE.)

3. A consonant which does not admit of liaison may stand before a vowel.‡

*Je reprends sur le champ le papier et la plume.*

(BOILEAU.)

*L'étranger est en fuite, et le Juif est soumis.* (RACINE.)

*Dispersa tout son camp à l'aspect de Jéhu.* (ID.)

## C.

Neither the ear nor the eye has been consulted in the following cases:—

1. When an elided *e* mute leaves another vowel behind it, there is often real hiatus; but it is allowed.

*Où sa vie et ses biens se trouvent attachés.* (MOLIÈRE.)

*Une femme . . . c'était Athalie elle-même.* (RACINE.)

. . . . On aura, que je pense

*Grande joie à me voir après dix jours d'absence.*

(MOLIÈRE.)

*Enfermée à la clef ou menée | avec lui.*

(ID.)

2. In the body of many words there is real hiatus (see § 526): *obéir, gratuit; tua, obéi, gratuit;* yet such words are allowed.

\* §§ 127, 139.

† § 77.

‡ § 100.

## § 528. Dialogue.

The rules which apply to ordinary lines, apply to the several parts of equal or unequal length of which dialogue is made up. Lines so broken cannot be said to have rhythm; they only imitate unbroken lines in which real rhythm exists. And as in ordinary lines we find occasionally more than one minor accent, it is reasonable to expect that in dialogue this is still more likely to happen.

JOSABETH.

Qui ? | lui, Madame ?

ATHALIE.

Lui. ||

JOSABETH.

Je ne suis | pas sa mère ;

Voilà mon fils. |

ATHALIE (à Jos).

Et vous || quel est donc | votre père ?

(RACINE.)

ARNOLPHE (*seul*).

Il est | un peu blessé || sur certai | nes matières || ;  
 Chose étran | ge, de voir || comme avec | passion ||  
 Un chacun | est chaussé || de son opinion ||

*(Il frappe à sa porte)*

Holà ! |

Scene ii. ARNOLPHE ; ALAIN, GEORGETTE (*dans la maison*).

ALAIN.

Qui heur | te ?

ARNOLPHE.

Ouvrez || (*à part*) On aura, | que je pense ||  
 Grande joie | à me voir || après dix jours | d'absence. ||

ALAIN.

Qui va là ? |

ARNOLPHE.

Moi. |

ALAIN.

Georgette ||

GEORGETTE.

Eh bien ? |

ALAIN.

Ouvre là-bas. ||

(MOLIÈRE.)

## § 529. Poetical Licenses.

In verse certain modes of spelling, certain constructions, etc., which have been for the most part banished from prose, are still allowed. These privileges granted to verse are spoken of as poetical licenses. For example—

1. The following words are spelt in two ways; in the first list will be found the usual spelling:

certes	certe
encore	encor
guère	guères
grâce	grâces
jusque	jusques
même	mêmes (adv.)
zéphyr	zéphyre, or zéphire etc.

The absence or presence of *s* in the first person singular of certain verbs has been explained in § 369.

2. The following arrangement of words, among others, are unusual in prose :

(a) The Preposition and its noun before the verb, substantive, or adjective, upon which it depends :

Aux petits des oiseaux il donne leur pâture. . . .

Et que si des destins la fatale puissance. . . .

Mais des enfants l'amour est le partage. . . . (RACINE.)

Et mes prétentions hautement étouffées

A vos vœux triomphants sont d'illustres trophées.

(MOLIÈRE.)

(b) The transposition of the subject and verb :

Ces yeux que n'ont émus, ni soupirs, ni terreur. (RACINE.)

Périsse mon amour, périsse mon espoir. + (CORNEILLE.)

(c) The transposition of the verb and substantive direct object:<sup>\*</sup>

Un courage élevé toute peine surmonte. (RACINE.)

(d) Such transpositions as the following :—

Et, se promettant tout de leur vieille amitié

De mon trône en son âme elle prend la moitié.

(CORNEILLE.)

Ce dernier nous servit à sa seule prière

Qui de leur amitié fut la preuve dernière.

(ID.)

etc., etc.

\* For the insertion of the substantival Direct Object between the auxiliary and Past Participle, see § 458.

† This Optative is found in prose, but for the most only in well-known phrases; ex.: *Vive l'Empereur, Dieu vous bénisse*, etc. (§ 472.)

## NOTES AND ILLUSTRATIONS.

## § 530. Hiatus in verse.

The following remarks include some of those made in § 527:— Till the end of the sixteenth century no “rules” were observed in respect to hiatus. The instinct which told a good writer to avoid everything which was unpleasant to the ear was the only guide. It would have been better if the matter had stopped there. An author with a delicate ear would have done without formal instructions. The “rules” only enabled one not thus endowed to avoid unpleasant combinations to some extent. There the good ended : the rules only hampered the better writer.

The following examples are taken from the period immediately preceding Malherbe, who first insisted upon the banishment of the hiatus in verse.

*Nymphé qui ait si folâtres cheveux. . . .* (RONSARD.)

*Que l'homme est malheureux qui au monde se fie.* (ID.)

*D'où est-tu ? qui est-tu ? Quelle est ta nourriture ?*  
(RÉGNIER.)

The rules of Malherbe are open to the following objections :

1. They are too stringent; for there is nothing necessarily unpleasant in the recurrence of vowel sounds : *Dieu, ciel, lier, vieux, religion, ouvr, fiancée, tua, alouette*, etc., etc.

2. They go beyond their professed object; for they forbid combinations which cannot possibly contain hiatus :

(a) Where a stop occurs between the vowels :  
    *Oh ! sortons ; la vici. Il la faut éviter.*

(b) Where the first vowel sound is uttered by one person, and the second by another :

*Eh bien ! quoi ? Oh ! ma mère, le temple est profané.*

(c) Where by another rule (that of the cæsura) a pause is required. If the cæsura is weak, hiatus may perhaps be said to occur, but that would be equally true of the end of the line where the rule allows such hiatus :

*Une vache était là : on l'appelle ; elle vient.*

According to 'rule,' these examples are all wrong. They are thus written in the original :

Ah ! la voici ; sortons. Il la faut éviter. (RACINE.)

Oh ! ma mère

Eh, bien ! quoi ?

Le temple est profané.

(ID.)

Une vache était là : l'on l'appelle : elle vient.

(LA FONTAINE.)

This last example is certainly more unpleasant as La Fontaine wrote it.\*

3. They are inconsistent, for they forbid hiatus as it is found in one form, but they allow it in another.

Thus, *d'où est-il, qui êtes vous, tu es*, etc., are wrong; but *doué, inquiet, tué*, etc., are right. (§ 80. 4.)

4. They are defective, for they really allow disguised hiatus.†

*L'étranger est en fuite, et le Juif est banni.* (RACINE.)

*De son temple profané on a brisé les portes,*  
*Mathan est égorgé.* (RACINE.)

*Le chardon importun hérissa nos guérets.* (BOILEAU.)

*Dieu des Juifs, tu l'emportes !*

*Oui, c'est Joas, je cherche en vain à me tromper.* (RACINE.)

*Ces gens qui, par une âme à l'intérêt soumise.*

*Font de dévotion métier et marchandise.* (MOLIÈRE.)

*Où courez-vous ainsi tout pâle et hors d'haleine.* (RACINE.)

*L'esprit à la trouver aisément s'habitue.* (BOILEAU.)

*Rarement un esprit ose être ce qu'il est.* (BOILEAU.)

*Que les rois dans le ciel ont un juge sévère,  
L'innocence un vengeur et l'orphelin un père.* (RACINE.)

\* Compare this example from Molière :

Et l'on va plus avant, lorsque l'on le veut bien.

† In reality some of these examples do not contain hiatus; but as in regard to hiatus no account is ever taken of the pause except at the end of the line, they are wrong from Malherbe's point of view.

5. They are defective, for they really allow undisguised hiatus when an *e* mute is cut off after a vowel.

Par cette fin terrible, et due à ses forfaits. (RACINE.)

C'est un miracle encor qu'il ne m'ait aujourd'hui  
*Enfermée à la clef, ou menée avec lui.* (MOLIÈRE.)

### § 531. Rhymes.

Rhymes which to us are insufficient, may or may not have been so at the time they were written : in all probability they were for the most part good, and it is the change which has taken place in our pronunciation which makes them appear faulty. Only one pair of rhymes calls for special remark here :\*

*Oi* and *ai*.

It is very difficult, if not impossible, to say with certainty if the following rhymes were all faulty at the time they were written (17th century), but that some at least were so is tolerably certain (§ 85) :

Ma colère revient, et je me reconnois :  
Immolons en partant trois ingrats à la fois. (RACINE.)

Comment, c'est un exploit que ma fille *lisoit* ?  
Va, je t'achèterai le Praticien *françois*. (ID.)

Il est de done Ignès, à ce que je *connoi* ?  
— Oui, je m'en réjouis et pour vous et pour *moi*. (MOLIÈRE.)

Mère écrevisse un jour à sa fille *disoit* :  
Comme tu vas ! bon Dieu ! ne peux-tu marcher *droit* ? (LA FONTAINE.)

L'honneur et la vertu n'osèrent plus *paroître* ;  
La piété chercha les déserts et le *cloître*. (BOILEAU.)

There is little doubt that during the 18th century such rhymes were faulty: they are rare.

Je la fis en ce même endroit  
Je chantois, La Fare *écrivoit*. (J. J. ROUSSEAU.)

Rousseau conduit par Polymie  
Fit passer dans nos vers *françois*  
Ces sous nombreux, cette harmonie  
Qui donne la vie et la voix, etc. (BERNIS.)

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\* The subject of *Rhyme* is treated at great length in Quicherat, pp. 332—386.

§ 532. *e mute in verse.*

The rules for *e mute*, like those for *hiatus*, *rhyme*, etc., satisfy the eye more than the ear ; but they differ from them in one most important particular. Many of the rules for *hiatus* and *rhyme*\* must always have been false in principle, and contrary to the professed object they had in view : whereas the rules for *e mute* were at one time sound and good, and have only ceased to satisfy the ear from the gradual change which has taken place in the pronunciation. When the present system of French versification arose, the *e mute* was sounded (§ 81), and even now it is an open question whether in reading serious verse, the *e mute* within the line should not have its full value.† The actual state of the case seems at present to be this : the pronunciation of the *mute e* is subject to the rules  $\alpha$ ,  $\beta$ ,  $\gamma$ ,  $\delta$ , given in § 81. 3, with a greater or less leaning towards  $\delta$ .

It may be thought that under such treatment all the rhythm would vanish,‡ but it must be recollectcd that even when sounded, *e* rarely bears the phrase accent (p. 65), and that such rhythm as French verse possesses does not depend upon the number of syllables (although these syllables are insisted upon), but upon the repetition at intervals of this phrase or sense accent. Whether it was always so is another question ; it is so now.

\* Song writers of the present day offer many examples of verse constructed according to the modern every-day pronunciation : but usually in such songs the systems are mixed to satisfy the eye that the number of syllables are there, and to suit the music. In reading such verses many a written *e* would be omitted ; in singing them, every *e mute* would probably be pronounced, and even dwelt upon.

† In Mr. Ellis's *Early English Pronunciation* will be found La Fontaine's *Paysan du Danube*, with every *e mute* marked. The piece is quoted from a work on declamation, by M. Féline.

‡ Ellis : *Early English Pronunciation*, p. 324.

## A P P E N D I C E S.

### APPENDIX A.

#### § 533. Orthography of Quotations.

Except in one respect, the system adopted by M. Littré has been followed :\* in all quotations taken from authors to the 16th century inclusive, the original spelling has been more or less retained : in all those taken from authors after the 16th century the spelling and accentuation have been *completely* modernized.† This seems the best compromise, for it would answer no useful purpose to quote such well-known authors as Corneille, Racine, Molière, Bossuet, Madame de Sévigné, etc., etc., exactly as they wrote, or as the printers of the time have left them to us.

It may however be interesting to give a few quotations from some of these authors to show how their spelling, etc., differed from ours :—

Hélas qu'il est déchéé de ce *bon-heur* suprême !  
Que vous le trouverés différent de *luy-meeme* !  
Pour *luy* les plus beaux jours sont de secondes nuits ;  
Les soucis dévorans,‡ les regrets, les ennuis,  
*Hostes* infortunés de sa triste demeure,  
En des *gouffres* de maux le plongent à toute heure.  
Voila le précipice où l'ont enfin jetté  
Les *atrais* enchanteurs de la prospérité !  
Dans les palais des *Roys* cette plainte est commune ;  
On n'y connaît que trop les jeux de la Fortune,  
Ses trompeuzes faveurs, ses *apas* inconstans :  
Mais on ne les connaît que quand il n'est plus temps.

(LA FONTAINE.)

\* M. Littré employs Graphic accents whenever he thinks that it will facilitate the correct reading of the old texts. As only easy quotations have been given, this has not been thought necessary.

† In a recent edition of Racine and Molière, the spelling *oi* has been retained ; the reason given is curious : the editors "have preferred pointing this out in a note to altering the text." Racine and Molière certainly wrote *oi*, and so far the text has been preserved, and so far only. Littré is more consistent, he puts *ai* always.

‡ *ans*, *ens*, is still employed side by side with *-ants*, *-ents*. Vide *Revue des Deux Mondes*.

"Mes frères, le iour decline, le soleil est sur son panchant, l'apostre ne nous donne guere de loisir et vous nauez plus guere de tems pour lui obéir ; ne differons pas davantage une œuvre si necessaire, hastons-nous de donner à Dieu nos ressentimens : le iour de la mort sur lequel on reiette toutes les affaires du salut n'en aura que trop de pressées ; commançons de bonne heure à nous préparer les graces qui nous seront nécessaires en ce dernier iour et en pardonnant sans delai, asseurons-nous l'éternelle misericorde du Père, du Fils et du Saint-Esprit."

(BOSSUET.)

Au milieu des louanges et des complimens que vous receués de tous costés pour le grand service que vous venés de rendre à la France, trouués bon, Monseigneur, qu'on vous remercie aussi du grand bien que vous aués fait à l'Histoire, et du soin que vous prenés de l'enrichir. Personne jusqu'ici n'y a trauallé avec plus de succés que vous, et la bataille que vous venés de gagner fera sans doute un de ses plus magnifiques ornement.

(RACINE AND BOILEAU.)

Je lis des vers, je tasche d'en faire, je lis les avantures de l'Arioste ; je ne suis pas moi-même sans avanture . . . Mais voilà les massons qui arrivent.

(RACINE.)

Il me donna vostre lettre ecritte de Versailles, et ie ne me contraignis point devant lui de repandre quelques larmes, tellelement ameres que ie serois étouffée sil auoit falu me contraindre. Ha ma bonne et tres aimable, que le comancement a esté bien vangé. Vous affectez de paroistre une véritable Dulcinée, ha que vous lestes peu, et que iay vu au travers de la peine que vous prenez à vous contraindre cette même douleur et cette même tandresse qui nous fit repandre tant de larmes en nous separant.

(SÉVIGNE.)

J'ai receu de Monsieur le Secq thresorier de la bourse des Estats du Languedoc la somme de six mille liures à nous accordez par messieurs du Bureau des comptes de laquelle somme ie le quitte fait à Pezenas ce vingt-quatriesme iour de feburier 1656

Quittance de six mille liures.

(MOLIÈRE.)

J'ay le bonheur d'avoir chez moy monsieur l'abbé de Prades, et jespere que le Roy à son retour de la Silesie lui aportera les provisions d'un bon bénéfice. Je ne scai pas si l'abbé est here-tique, mais il me parat honnête homme, aimable et guai.\*

(VOLTAIRE.)

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\* The example from Molière is taken from Clarétie's Life of Molière ; other examples are from Didot's *Orthographe française*, pp. 395-408.

## APPENDIX B.

**§ 534. Why sometimes the Nominative and sometimes the Accusative has been given in derivation.**

It is plain from the considerations given in § 209 that most French nouns have not been derived from the nominative, but from one of the oblique cases. It seems probable from various reasons, which it is not necessary to enumerate here, that it is from the accusative mainly that we have the French. Even if this be not so, it is still necessary to give some case in which the crude form of the Latin noun can be seen; then the accusative may be simply looked upon as a representative oblique case. Still the Latin accusative has not been given regularly for the following reasons among others:—

(1.) It has been thought advisable, in order to guard against confusion between the masculine and neuter of the second declension, to give the masculine nouns in the nominative and not in the accusative.

(2.) Whether in the first declension we give the nominative or accusative seems indifferent (§ 209, B. 2), and the nominative has been preferred.

(3.) Some few neuter nouns of the third declension present this difficulty, that the French noun comes from an oblique case other than the accusative. In the absence of any direct evidence as to which of these oblique cases it is to which we owe the noun, the nominative has been given.

## APPENDIX C.

**§ 535. Nouns with 'Irregular' Gender.**

It has been explained in §§ 156, 232, that (1) most French nouns have in their gender followed the rule of *e muta*; (2) that a large number have followed the gender of the noun from which they are derived; (3) that a small number have followed neither the one nor the other. The last have been spoken of as "*irregular*"; but even these admit of being classified and, to some extent, of being explained.

1. The nouns in § 240 have the same origin, and seem to have acquired a double gender after a double meaning was given to them.

2. The nouns in p. 154 are from stems of verbs, and have probably followed the rule given in § 158, in preference to the rule of *mute* (§ 232) :

3. Most names of trees are masculine in French, but feminine in Latin. Many names of trees end in *-us*; this may be the reason of the change of gender. (Compare *période*, *portique*, etc.)

4. *La mer* (influence of *maria*) (§ 234); *le mensonge* (influence of *le songe* f.); *le rôle* (*rotulus* f.) (§ 260. d); *un ongle* (*unguis* f.); *le malaise* (*le mal* f.); *le mélange* (*mélanger* f.); *le store* (f.)

5. Were regular in Old or Middle French :

*le merle* (§ 231); *le diocèse* (§ 265); *un appendice* (§ 253); *la cloaque*, *un arbre* (3 above?); *le carrosse* (§ 265); *la dent* (§ 249); *la paroi* (§ 243).

6. Abstract nouns in *-eur* are feminine (§ 247), and *la couleur*, *la ruse*, *la fleur*, *les mœurs*, *la liqueur*, seem to have followed the abstract nouns, but why the masculine Latin abstract nouns in *-orem* were changed into French feminines, is not apparent.

To lists on pp. 136—162 add

§ 230 *γ la manœuvre*, working, etc., *le manœuvre*, the workman, etc. *Aigle* (eagle) is masculine when used as a generic term (§ 231).

*Is* also masculine when used figuratively, except in the sense of standard and *armorial bearings*. Is now feminine when it distinctly means the female. In Old French *aiglesse* was used.

§ 230 & *le guide*, the guide, guide-book; \* *la guide*, the rein.

§ 235 *le vase*, vase (Lat. *vas*, n.) *la vase*, slime (Ang. Sax. *vase*).

§ 235 *le cilice*, hair-cloth (*cilicium*, m.); *le frontispice* (*frontispicium*); *un orifice* (*orificium*).

§ 254 *un exorde* (*exordium*); *un épisode* (*épisode*); *un antipode* (*antipodus*, m.).

§ 256 *le catarrhe* (*catarrhus*).

§ 260 *le râle*, death-rattle, (*râler*); *le circle* (*circulus*); *le muscle* (*musculus*); *un oracle* (*oraculum*); *le quadrangle* (*quadrangulum*).

§ 262 *le bagnie*, convict prison, (*bagnio*, m.).

§ 263 *le type* (*typus*); *un héliotrope* (*heliotropium*).

§ 264 *un âtre*, hearth (*atrium*); *le chapitre* (*capitulum*); *le cintre*, arch (*cintrum*); *le martyre*, martyrdom (*martyrium*); *le goître* (*guttur*, n.); *le souffre* (*sulfur*, n.).

§ 265 *le colosse* (*colossus*).

§ 266 *l'asphalte* (*asphaltum*, m.); *le dialecte* (*dialectus*); *le vote* (*votum*).

§ 267 *un chèque* (check, Eng.) *le disque* (*discus*); *le kiosque*, news-stall (*kiouchk*, Turkish); *un obélisque* (*obeliskos*), *un portique*† (*porticus*, f.); *le zodiaque* (*zodiacus*).

§ 269 *un axe* (*axis*, m.); *un équinoxe* (*aequinoctium*).

\* In this sense was feminine in 17th century : *La guide des pêcheurs*.  
MOLIERE.

† of *le porche*, also irregular.

## APPENDIX D.

## § 586. Old and Middle French quotations rendered into Modern French.\*

§ 196. Ensi fu li assous devises.  
Ainsi fut l'assaut arrangé.

Quant li estez et la douce saisons.  
Quand l'été et la douce saison.

Ainsi sejornerent le jour et l'endemain (§ 428) en cel palais.  
Ainsi ils demeurèrent le jour et le lendemain dans ce palais-là.

Par la Deu grace (§ 209. A. 2.) qui en la crois fu mis.  
Par la grâce de Dieu qui sur la croix fut mis.

Espousa rois Pepins Berte la belle et gente.  
Le roi Pépin épousa Berte la belle et gentille.

Des douze pairs li diz en sont ocis.  
Des douze pairs les dix en sont tués.

Les diz mulez fait Charles establer.  
Charles fait établir les dix mulots.

§ 198. Li rois les oï volontiers,  
Et fist trois serementz entiers,  
L'ame Urpandragon son pere,  
Et la son fil et la sa mere qu'il iroit,  
Le roi les ouït (§ 360) volontiers,  
Et fit trois serments entiers,  
Par l'âme d'Urpandragon son père,  
Par celle de son fils et celle de sa mère qu'il irait.

§ 203. Et li viaux hom li dist.  
Et le vieil homme lui dit.  
Je veiz (§ 369) le bon homme vieil presenter le gage  
Je vois le bon vieillard présenter le gage

§ 207. Puis il s'ecrie a sa vois grant et halte.  
Puis il s'écrit de sa voix forte et haute.  
D'or est la boucle et belle a esgarder.  
D'or est la boucle et belle à regarder.  
Hui nous defaut (§ 402) la leial compagnie.  
Aujourd'hui nous fait défaut la loyale compagnie.  
Qui vaut mieux par raison loial folie ou sage trahison ?  
Qui vaut mieux par raison, loyale folie ou prudente trahison ?

---

\* The rendering is as literal as possible.

- § 209. La gloire d'iceat munt n'est longement durant.  
 La gloire de ce monde ne dure pas longtemps.  
 Deux ! dist li reis si penuse est ma vie.  
 Dieux ! dit le roi, si pénible est ma vie.  
 Al roi de gloire merci prist a crier.  
 Au roi de gloire il se prit à crier grâce.  
 Il m'enseigna la voie.  
 Il m'enseigna le chemin.  
 Si j'avoie cent vies.  
 Si j'avais cent vies.  
 On vient li rois là va li lois.  
 Où vient le roi là va la loi.  
 Avoit un roi en France.  
 Il y avait un roi en France.  
 Joieusement chevauchent n'est riens qui les tourmente.  
 Joyeusement ils chevauchent, il n'est rien qui les tourmente.  
 Il furent bon ami.  
 Ils furent bons amis.  
 Et li mur se desrochent.  
 Et les murs s'écroulent.  
 Il y avait trois paires de murs secs à passer.  
 Il y avait trois couples de murs secs à passer.  
 Hom sui Roland.  
 Je suis homme de Roland.  
 La fu mors uns haus homs de Flandres.  
 Là était mort un grand homme de Flandres.  
 Grant peche fait qui son homme veut prendre par beau semblant monstrer.  
 Celle qui veut tromper son homme en lui montrant beau semblant fait un grand péché.  
 Et par la grace de Dieu si advint que li quens Thiebaus de Champagne et de Brie prist la crois.  
 Et par la grâce de Dieu il advint que le Comte Thiebaut de Champagne et de Brie prit la croix.  
 Cil dui conte estoient cousin germain et neveu le roi de France.  
 Ces deux comtes-là étaient cousins germains et neveux du roi de France.  
 Li faus enfes qui crie por la bele estoile avoir.  
 Le méchant enfant qui crie pour avoir la belle étoile.  
 Par tels (§ 207. 2.) paroles vous ressemblez enfant.  
 Par de telles paroles vous ressemblez à un enfant.

- § 210. Cascuns des auditeurs pot avoir son cleric.  
 Chacun des auditeurs peut avoir son clerc.  
 Plus est bons clerz qui plus est riches.  
 Plus un cleric est riche plus il est bon.  
 Le portic elle referme a la clef.  
 Elle referme le portique à la clef.  
 Elle de tout portoit les cles.  
 Elle portait les clefs (clés) de tout.  
 Avarice a le mont surpris.  
 L'avarice a surpris le (s'est emparée du) monde.  
 Tant com dure li mons.  
 Tant que le monde dure.  
 Dame merci pour Dieu qui fit ciel et rosee.  
 Dame, grâce au nom de Dieu qui fit ciel et rosée.  
 Quidiez vos monter as sainz cieux ?  
 Pensiez-vous monter aux saints cieux ?  
 Il doit deus deniers pour chacun cheval.  
 Il doit deux deniers pour chaque cheval.  
 Et chacuns chevaux donra quatre mars.  
 Et chaque cheval rapportera quatre marcs.  
 La ou li chevaux chiet (= choit).  
 Là où le cheval tombé.  
 Diex commanda que on amast son proisme comme soi  
 mesme.  
 Dieu commanda qu'on aimât son prochain comme soi  
 même.  
 Car ma foy mes chevaux se lasse.  
 Car, ma foi, mon cheval se lasse.  
 Il est ravry trop plus haut qu'aux tiers cieulx.  
 Il est ravi beaucoup plus haut qu'au troisième ciel.  
 On doit croire que chascuns est bons dusqu'a tant que  
 li contraires est proves.  
 On doit croire que chacun est bon jusqu'à ce que le  
 contraire est (soit) prouvé.
- § 212. Biaus tres doux fils fait elle.  
 Beau très doux fils dit-elle.  
 Par un jour si tres bel qu'il ne pleut et ne vente.  
 Par un jour si vraiment beau qu'il ne pleut ni ne vente.  
 Si vi ung songe en mon dormant, qui moult fut biax et  
 moult me plot.  
 Se fit voir un songe en mon sommeil qui fut très beau  
 et me plut beaueoup.

Li noviaus empereres seroit couronnees.  
Le nouvel empereur serait couronné.

Il est noviax nes.  
Il est nouveau-né.

Dont parleroient et li fol et li sage.  
Dont parleraient et le fou et le sage.

Si aturnad un mol mangier devant lui.  
S'arrangea un tendre manger devant lui.

As fous et as feluns.  
Aux fous et aux félons.

(Dui) vilain . . . qui tant me donnerent de couss  
que tous les costez en ai mous.

Deux vilains qui me donnèrent tant de coups que j'en  
ai tous les côtés mous.

Et einsi il croient le vieil de la montagne.  
Et ainsi ils croient le vieux de la montagne.

Et li viaux hom li dist.  
Et le vieil homme lui dit.

§ 213. Ses ieux, son via qui de joie sautele son aler, son venir,  
son beau parler et son gent maintenir.

Ses yeux, son visage qui de joie sautille, son aller, son  
venir, son beau parler et son gentil maintien.

Icis venirs, icis allers, icis veilliers, icis parlers, font ces  
amans . . .  
Venir ici, aller ici, veiller ici, parler ici, font ces  
amants . . .

Car bel parler souvent refrain un cœur felon.  
Car une bonne parole souvent apaise un cœur méchant.

§ 247. Quant de si haute honor sui cheue en la boe.

Quand de si grand honneur je suis tombée dans la boue.

C'est tres gracieuse labeurs.

C'est un labeur très gracieux.

§ 249. Le nez moult tres bien fait, les dants menus et blanz.  
Le nez très très bien fait, les dents petites et blanches.

§ 273. La mieldre dame qui soit de mere nee.  
La meilleure dame qui soit née de mère.

Et vous avez meilleur envie.  
Et vous avez meilleure envie.

Et fu li pires rois qui onques feust.  
Et fut le pire roi qui fût jamais.

Quant le pieur il reçoit et le meilleur.  
Quand il reçoit le pire et le meilleur.

§ 273. Le peis de treis vinz livres.  
Le poids de trois-vingt (= 60) livres.

Le temple y perdit xiii-xx homes armez.  
Le temple y perdit quatorze-vingt (= 240) hommes armés.

§ 298. Joieusement chevauchent, n'est riens qui les tourmente.  
Joyeusement ils chevauchent, il n'est rien qui les tourmente.

Car sans vous ne pourroie vivre.  
Car sans vous je ne pourrais vivre.

Et je qui suis au mourir (§ 474).  
Et moi qui suis près de mourir.

Bel sire nies et je et vous irons.  
Beau seigneur (mon) neveu, et moi et vous irons.

Tu qui veulz aler par pais.  
Toi qui veux aller par pays.

Dist Privaut je boif plus que tu.  
Dit Privaut : je bois plus que toi.

Tu n'es mes hom ne je suis tes sire.  
Tu n'es (pas) mon homme, je ne suis (pas) ton seigneur.

§ 301. Et uns siens chevaliers fu montes a cheval.  
Et un de ses chevaliers fut monté à cheval.

Cette sienne resolution arresta sus bout la furie de son maistre.

Cette résolution arrêta soudain la furie de son maître.

La renommee de cil saint home ala tant qu'ele vint a l'apostole Innocent et l'apostoles li manda qu'il sermonnast de la croix par s'auctorite.

La renommée de ce saint homme-là augmenta tant qu'elle vint à l'apôtre (pape) Innocent et l'apôtre lui ordonna de prêcher sur la croix par son autorité.

§ 304. En cest pays nous est venus confondre.  
Il est venu nous confondre en ce pays.

Cist out douz fiz.  
Celui-ci eut deux fils.

Car tous les autres ne nageoient que sous le vent de cetui.

Car tous les autres ne nageaient que sous le vent de celui-ci.

Et de cestui fontaine avoit grand soif li profete.  
Et de cette fontaine le prophète avait grand' soif.

- § 304. Qui vient de cel doux pain.  
 Qui vient de ce doux pays-là.  
 Et quand cil oïrent (§ 413).  
 Et quand ceux-là entendirent.  
 Tout droit à celui temps.  
 Tout droit à ce temps-là.  
 Ilec trouverent Guillaume de Braicuel et cex qui avec  
 lui estoient.  
 Là, ils trouvèrent Guillaume de Braicuel et ceux qui  
 étaient avec lui.

- § 305. Comme celle qui ne savoit a qui ni en quel pays trouver  
 confort.  
 Comme celle qui ne savait en qui ni en quel pays  
 trouver consolation.  
 Ils estoient proches parents comme ceux qui estoient  
 enfants de deux cousins.  
 Ils étaient proches parents comme ceux qui sont en-  
 fants de deux cousins.  
 Que ceste soit la premiere reigle.  
 Que ceci soit la première règle.

- § 306. Que pourra ce estre.  
 Que pourra-ce être ?  
 Ce dist li rois.  
 Ceci dit le roi.  
 Bien il croit que ce soit elle.  
 Il croit bien que ce soit elle.  
 Ce fu par un lundi que Berte fut trovée.  
 Ce fut un lundi que Berte fut trouvée.  
 Les archers anglois avoient laisse en leur logis ce de  
 harnois qu'il avoient.  
 Les archers anglais avaient laissé dans leurs logis ce  
 qu'ils avoient de harnais.  
 Ce terme pendant vint Messire (p. 124, note) d'Artois  
 en Angleterre.  
 Pendant ce temps Monsieur d'Artois vint en Angleterre.  
 La cour, c'est a entendre le prince.  
 La cour, c'est à dire le prince.  
 Mais Dieu ne lui vouloit consentir ceste grace que de  
 recevoir ce sage conseil.  
 Mais Dieu ne voulut pas lui accorder la grâce d'écouter  
 ce sage conseil.  
 Vraiment ceux-ci ont je sçay quoy de plus vif.  
 Vraiment ceux-ci ont je ne sais quoi de plus vif.  
 Les hommes de celui temps.  
 Les hommes de ce temps-là.

- § 308. Qui mult est las, il se dort contre terre.  
 Celui qui est très fatigué s'endort sur la terre.  
 La dame fu au bois qui durement plora.  
 La dame qui était au bois pleura amèrement.  
 Dites qui vaut mieux . . . loial folie ou sage traïson.  
 Dites ce qui vaut mieux . . . loyale folie ou prudente trahison.  
 Mesmement les povres gens cui ele donneoit vestimens  
 furent plain de doleur et d'ire.  
 Même les pauvres gens à qui elle donnait des vêtements,  
 furent remplis de douleur et de chagrin.  
 Devers le roi de Hongrie cui sereur il avait a feme.  
 Envers le roi de Hongrie de qui il avait la sœur pour  
 femme.  
 Perisset le jors en cui je fui neiz.  
 Périssé le jour où je suis né.  
 Pour le bien que il voient que Diex leur a rendu.  
 Pour le bien qu'ils voient que Dieu leur a rendu.
- § 310. Ce dist Rolans compainz que faites vous  
 Roland dit ceci : Compagnon que faites-vous ?  
 Que feit-il ? que il feit mes bonnes gens, escoutez.  
 Que fait-il ? ce qu'il fait, écoutez mes bonnes gens.
- § 311. Blanche pour quoy la journee se faisoit.  
 Blanche pour qui la journée se faisait.  
 Ce Labinus de quoy je parle.  
 Ce Labinus de qui je parle.
- § 314. Mais il ne sait li quels vainc ne qui non.  
 Mais il ne sait lequel vainc ni lequel pas.  
 C'est un extremsme malheur d'estre subject a un maistre  
 duquel on ne peut estre jamais assure s'il soit bon.  
 C'est un extrême malheur d'être assujetti à un maître  
 de la bonté duquel on ne peut jamais être assuré.  
 Les fructz de la terre estoient longs et forts qui les  
 empeschoyent a aller.  
 Les produits de la terre étaient longs et forts et les  
 empêchaient d'aller.
- § 370. Quel merveille se li hom tremblet.  
 Quelle merveille si l'homme tremble.  
 Ell emportat del fruit si en mangeat et si en donat a son  
 baron et cil en manjat.  
 Elle emporta du fruit en mangea elle-même et en donna  
 elle-même à son mari et celui-là en mangea.

- § 376. Mieux me vauroit taiser.  
 Il vaudrait mieux me taire.  
 Ici de Charlemaine me doi ore bien taire.  
 Ici de Charlemagne je dois bien maintenant me taire.  
 Diex ! pourquoi l'aim quant je ne lui puis plaire.  
 Dieu ! pourquoi l'aimé je quand je ne puis lui plaire.  
 Comment purrad-il a sun seigneur plaisir mielx que  
     par nos testes trencher.  
 Comment pourraut-il mieux plaire à son seigneur qu'en  
     tranchant nos têtes.
- § 381. Les quiex enseignemens le roy escript de sa sainte main.  
 Lesquels enseignements le roi écrivit de sa sainte main.  
 Et escript li pape au roi Charles.  
 Et le pape écrivit au roi Charles.
- § 383. Sa mere l'enseigna Dieu croire et a amer et li atrait  
     entour li toutes gens de religion.  
 Sa mère l'enseigna à croire en Dieu et à l'aimer, et  
     attira autour de lui tous les gens religieux.  
 Qui ainsi m'as traïe de traison cruelle..  
 Qui m'a ainsi trahie de trahison cruelle.
- § 399. Je veuil pour vous mon cors travailler et pener.  
 Je veux faire travailler et faire souffrir mon corps pour  
     vous.
- § 406. Ne medittes mie (§ 434).  
 Ne médisez pas.
- § 429. Seigneur d'une ville non gueres grande.  
 Seigneur d'une ville pas très grande.
- § 430. Qu'il sort ainsi plus tost huy que demain.  
 Qu'il sorte ainsi plutôt aujourd'hui que demain.
- § 431. Ja de mon cuer n'istra (§ 419, A) mais la semblance.  
 Jamais la ressemblance ne sortira de mon cœur.
- § 435. Blanche (elle) fut et vermeille et plaisans a devise.  
 Elle était blanche et vermeille et plaisante à gré.
- § 456. Pur que portai dolente, mal feude ?  
 Pourquoi ai-je un enfant souffrant, infortuné ?  
 Les biens de feuve Marie de Ransart.  
 Les biens de feu Marie de Ranaart.  
 A la cruelle bataille devant Constantinople moururent  
     feuz de bonne memoire les roya Lisuart et Perion.  
 A la cruelle bataille devant Constantinople moururent  
     feu de bonne mémoire, les rois Lisuart et Perion.  
 Avoit une escarboucle ardant.  
 Il y avait un escarboucle ardent.

§ 458. A grant honur puis les ont enterrez.  
Puis ils les ont enterrés avec beaucoup d'honneur.

Et Bramidone les turs li ad rendues.

Et Bramidone lui a rendu les tours.

Vendus nous a par male traïson.

Il nous a vendus par une honteuse trahison.

Nous avons veues vos lettres.

Nous avons vu vos lettres.

§ 474. A l'esmouvoir l'ost le roy.  
A l'ébranlement de l'armée du roi.

Au tourner que je fiz ma teste.

En faisant tourner ma tête.

Au penre congie que il fesoit a aus.

Et pendant qu'il prenait congé d'eux.

Mettre ton cuer en amer Dieu.

Mettre ton cœur à aimer Dieu.

§ 511. Li naïfs qui départ de la terre dunt il est nez.  
Le serf natif qui se sépare de la terre d'où il est né.

Dont venez-vous ?

D'où venez-vous ?

On lui demanda dont elle venoit.

On lui demanda d'où elle venait.

Je le renvoyrois bien, dont il est venu.

Je le renverrai bien d'où il est venu.

Mais, dy je, dont venez ? ou allez ?

Mais, dis-je, d'où venez-vous ? où allez-vous ?

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